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MANAGERS FRAME EQUITY CONTRACT TO STABILIZE THE CONCERT BUSINESS

National Concert Managers' Association at Winter Meeting in New York Effects New Agreement with Music Managers' Association to Advantage of All Concerned—Conferences Dominated by Spirit of Friendly Cooperation—Votes to Encourage Reciprocal Relations with National Federation of Music Clubs—Six New Members Admitted

At its winter meeting held at the Waldorf-Astoria Hotel, New York, last week, a report of the opening sessions of which was published in the last issue of MUSICAL AMERICA, the National Concert Managers' Association transacted important business affecting the interests of concert managers throughout the whole country and accomplished the establishment of a better mutual understanding between itself and the National Music Managers' Association than has ever existed heretofore.

Several conferences were held by special committees from both associations at which careful consideration was given to all questions bearing on contracts, terms, cancellations, and other subjects looking to the stabilizing of the concert business. In these discussions a spirit of friendly cooperation prevailed, and in the end it was found that both associations were in practical agreement as to the steps most needful to be taken to establish on a basis of justice and equity a new form of contract that shall be to the advantage of all concerned.

At the final meeting of the joint committee representing the two associations, after full and careful discussion of all the points involved, and some compromises and readjustments of details, a new form of equity contract was accepted by the representatives of both associations, to be referred back for final ratification.

The following resolutions, adopted by the National Concert Managers' Association, were submitted for the consideration of the Music Managers' Association: "First. The members of the National Concert Managers' Association protest the policy of exacting a prohibitive guarantee for an artist who in his earlier career, when he had greater box-office value, insisted on playing on a percentage basis.

"Second. It is resolved that members of this association will no longer submit to a policy which makes it necessary for them to take one or more additional artists in order to secure a single box-office attraction.

"Third. The representatives of the Music Managers' Association are also asked to recommend the appointment of a committee in their association which shall be instructed to collect general information as to the routing of attrac-



GERMAINE SCHNITZER

Pianist, Who Recently Returned to the United States After Successful Appearances in Europe. She Will Play in Various Cities of This Country in the New Year in the Course of a Tour Which Will Extend to the Pacific Coast. (See Page 32)

Carols Sung by 5,000 at White House As Nation Voices Yule Joys in Music

CHRISTMAS was again celebrated throughout the nation with festivities in which music had a part. Choirs and soloists joined in the fine old carols and anthems appropriate to the day.

A great celebration took place in the National Capital on Christmas Eve, when more than 5000 persons assembled at the invitation of President and Mrs.

Coolidge to sing carols round the lighted "Nation's Tree" on the lawn of the White House. The choir of the First Congregational Church of Washington led the singing.

The musical services in the churches of New York included a number of mid-

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ASK CONGRESS TO FOUND EDUCATION DEPARTMENT AND U.S. CONSERVATORY

Two Bills Provide for New Federal Organization to Control Educational Activities, Including Music—Measures Follow Plan Advocated by John C. Freund—Head of Department to Be Member of Cabinet at \$12,000 a Year—Senator Fletcher Brings in National Conservatory Bill, Which Incorporates Suggestions from Musical Authorities—Supporters Urged to Attend Hearings

WASHINGTON, Dec. 26.—Bills have been introduced into Congress to create a Federal Department of Education and to establish a National Conservatory of Music. It is proposed to group all national educational activities, including those in music, under the direction and supervision of a new department, which will take over the work of the present Bureau of Education and which will also have jurisdiction over the conduct of the National Conservatory, if this should be established.

There are two bills, identical in form, providing for the Department of Education—one introduced in the Senate by Senator Sterling of South Dakota, and the other in the House by Representative Reed of New York. In phraseology and provisions, the measures closely follow the plan advocated by John C. Freund, editor of MUSICAL AMERICA.

The department, the bills propose, shall have at its head a Secretary of Education at \$12,000 a year, who is to be a member of the President's cabinet, with a tenure of office similar to that of the heads of other executive departments. There will also be an Assistant Secretary, whose salary shall be fixed by Congress. A National Council, of which the Secretary shall be chairman, shall be established to consult with and advise him on problems of education. The chief educational authority in each State shall be a member of the council, which shall include also representative educators and others interested in the results of education. The members of the council who shall meet in conference each year, once a year at the call of the Secretary, shall serve without pay, but the expenses incurred in attending these conferences shall be met by the department.

The bill to establish the National Conservatory has been introduced by Senator Duncan U. Fletcher of Florida. While containing some of the provisions of those presented by Senator Fletcher in the last and preceding sessions of Congress, the measure differs substantially from the former bills in many important respects. He states that the changes were incorporated in response to suggestions and recommendations received from "leaders in the music world

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Fletcher Adopts Suggestions of Music Leaders in National Conservatory Bill

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who are interested in the establishment of the National Conservatory."

It is suggested here by friends of the movement for the establishment of a National Conservatory that the hearings on the present bill, which will be held by the Senate Committee on Education and Labor, should be attended by as many as possible of the leaders in American musical circles. Music-lovers and patrons have long advocated a national institution, but it is understood to be the impression on the part of many members of Congress that there exists no tangible sentiment for the establishment of a National Conservatory of Music, and this belief will doubtless be urged against the bill on the floors of Senate and House.

Under the provisions of Senator Fletcher's new measure, the Conservatory shall be under the control of a general board of regents, consisting of the President of the United States, the President of the Senate, the Speaker of the House of Representatives, the chairman of the Committee on Education and Labor of the Senate and the chairman of the Committee on Education of the House of Representatives. This board shall appoint a director-general and an advisory board of directors. The director-general shall be a professional musician, or shall have a thorough education in music, and shall be required to possess administrative ability.

The term of office of the advisory board, consisting of fifteen members, shall be five years, but provision is made for frequent changes, if necessary, by a clause in the bill providing that at the time of organization three members shall be appointed for a year, three for two years, three for three years, three for four years, and three for five years.

Five of the members of this board shall be professional musicians of high standing and achievement; five shall be chosen from national musical organizations, and the other five, including two eminent educators, shall be persons of executive ability and administrative capacity. The director-general shall be a member of the advisory board by virtue of his office.

Power is given to the board of regents to acquire by purchase or gift the necessary site for the Conservatory. The regents shall be the custodians of its funds, and shall direct its affairs through the director-general, establishing its by-laws and regulations and fixing the salaries of officers, teachers and employees. The members of the faculty shall be appointed by the director-general, with the approval of the regents and the advisory board. All officers and employees, except lecturers, shall be citizens of the United States, but

foreigners may be invited to give courses of lectures.

The first duty of the director-general shall be to make a survey of musical conditions in the United States and prepare plans for the organization of the Conservatory. He shall report to Congress within six months and suggest the appropriation necessary. When the Conservatory is established, the board of regents shall appoint a dean of the faculty.

Part of section 6 of the bill reads: "The director-general, with the assistance of the advisory board, shall prepare plans by which the Conservatory may co-operate effectively with organizations and groups who are endeavoring to promote music in any line, in community work, in schools, or in aiding American composers, artists and musicians in general, in order to encourage musical education in this country, and shall prepare plans to bring music in to the rural districts, to make rural life more attractive."

Additional advisory boards may be appointed by the regents in various parts of the country. The director-general, with the assistance of the advisory board, shall fix the standard for the admission of pupils into the Conservatory, prepare the curriculum, and decide the number of students to receive free scholarships. The bill appropriates \$50,000 for the organization of the Conservatory and expenses of the office of director-general.

ALFRED T. MARKS.

MASON & HAMLIN CO. AFFILIATES WITH AMERICAN PIANO CO.

Among the various units of the American Piano Company, which has an international standing of importance, are Chickering & Sons, William Knabe & Company, Foster-Armstrong Company, Haines Brothers, J. & C. Fischer, Marshall & Wendell Piano Company, Foster & Company, Franklin Piano Company, Armstrong Piano Company, Brewster Piano Company, Normandie, Holmes & Son, Stratford, Primatone.

To this imposing list must now be added the world-famed Mason & Hamlin Co.

This concern was established in 1854 in Boston for the manufacture of reed organs. Some years later it entered the piano manufacturing field, and before long, under the able management of Mr. A. M. Wright, its president, its instruments acquired the highest artistic distinction. Such prominent pianists as Harold Bauer, Ossip Gabrilowitsch, Heinrich Gebhard, Antoinette Szumowska, Charles Anthony, Edith Thompson, Carl Stasny, E. R. Kroeger and many others chose it for their concerts.

tions taking a membership in the other. A note of condolence was drafted and sent to Carl D. Kinsey, treasurer and manager of the Chicago Musical College, on the death of his wife and his own serious injury in the railway wreck at Forsyth, N. Y., on Dec. 9.

It was voted to hold the next annual meeting of the Association, June, 1924, in San Francisco.

The following new members were admitted to the Association: A. H. Handley, Boston; Harry C. Whittemore, Manchester, N. H.; J. H. Brennan, Wheeling, W. Va.; William G. Frizell, Dayton, Ohio; Myra McKeown, Youngstown, Ohio; and Joseph O. Cadek, Chattanooga, Tenn.

The members present at the New York meeting were: Mrs. Katie Wilson-Greene of Washington, president; Selby C. Oppenheimer of San Francisco, vice-president; Margaret Rice of Milwaukee, secretary; Elizabeth Cueny, St. Louis; Edna W. Saunders, Houston, Tex.; Marion Andrews, Milwaukee; Louise Michael, Buffalo, N. Y.; Genevieve C. Kraft, Buffalo, N. Y.; William A. Albaugh, Baltimore; Mary Lindsay Oliver, New York; Mabel R. Beardsley, New York; Anna Chandler Goff, Lexington, Ky.; William D. Haage, Reading, Pa.; T. Arthur Smith, Washington; May Beegle, Pittsburgh; Mai Davis Smith, Washington; Walter A. Fritschy, Kansas City; Mrs. William S. Nelson, Orange, N. J.; A. H. Handley, Boston; Rudolph Steinert, Providence, R. I.; William G. Frizell, Dayton, Ohio; Eva McCoy, Erie, Pa., and Ben Franklin, Albany, N. Y.

Local and New York Managers In Accord

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tions, so that events be more evenly distributed throughout the country. It is the sense of the National Concert Managers' Association that best results cannot be secured when large attractions are played against each other.

"Fourth. The National Concert Managers' Association asks finally that the members of the Music Managers' Association consider a readjustment of the terms of percentage contracts. It is generally admitted that the cost of rent and advertising has been so advanced in many cities that the generally accepted basis leaves little or nothing for the local manager, even where big houses result from his efforts.

"Fifth. A contract which demands that the attraction meet a percentage of the advertising, offers more just conditions. Another solution is to give the local manager a higher rate."

The meeting adopted unanimously a resolution to give all possible encouragement to Mrs. John F. Lyons, president of the National Federation of Music Clubs, in her efforts to establish reciprocal relations between the Federation and the National Concert Managers' Association by each of these organiza-

It is understood that while Mason & Hamlin Co. will in future be one of the units of the American Piano Co., it will maintain its integrity and the high artistic character of its instruments.

To Give Testimonial to Scotti

Subscriptions of "not more than ten dollars and not less than twenty-five cents" are invited by a committee of opera-goers which has been organized, with Frederick P. Moore as chairman, to raise a fund to be devoted to the purchase of "a permanent and substantial testimonial" to Antonio Scotti, now engaged in his twenty-fifth consecutive season with the Metropolitan Opera Company. All subscriptions should be addressed to Frederick P. Moore, 71 Broadway, New York. The testimonial will be presented to Mr. Scotti at the special performance of "Tosca," to be given in his honor at the Metropolitan Opera House on New Year's night.

Opera Foundation to Present Work by New Yorker in Chicago

CHICAGO, Dec. 22.—A new American opera, "The White Bird," by Ernest T. Carter of New York, has been selected by the Opera in Our Language Foundation, Inc., for presentation in the Studebaker Theater, Chicago, on Feb. 17 and 24 next. This will be the first stage production of the opera. Mr. Carter is well known as composer of choral and orchestral works. He studied for a number of years in Berlin, where he was organist and choir director of the American Church in 1897-98. He was subsequently lecturer on music, organist and choir-master at Princeton University. The "White Bird" is in two scenes and has a highly dramatic story. A husband who conceives jealousy of a mountain guide leads the latter to shoot the innocent wife by pointing out the white scarf on her head, visible through a fog, as the plumage of a nestling gull. The music is described as somewhat in the Wagnerian manner, but with extensive use of melody and also of modernist devices.

Cyrena Van Gordon Gets \$15,000 Damages in Collision Case

CHICAGO, Dec. 22.—Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera, was awarded \$15,000 damages by a jury in Judge Hugo Pam's court on Friday for injuries received in an accident two years ago, when a street car collided with an automobile in which she was riding. The attorneys for the Chicago Surface Lines introduced in evidence a newspaper photograph taken four months after the accident, showing the singer standing over a prostrate boxing instructor, whom she was alleged, according to the published caption, to have knocked out. Miss Van Gordon explained that the picture was merely "a publicity stunt," and that she had not knocked him out.

Enesco to Play with State Symphony

George Enesco, Roumanian violinist, conductor and composer, who arrived in New York this week, will make his first appearance as soloist with the State Symphony, New York, on Jan. 2, playing the Brahms Concerto. He will play Beethoven's Concerto, Op. 61, when he appears with the New York Symphony in February.

Was the Mysterious Lady Ganna Walska?

AN amusing controversy has arisen over the identity of the soprano who sang the rôle of the Countess in two recent performances of "The Marriage of Figaro" by the Wagnerian Opera Company in Albany, N. Y., and New London, Conn. The name of Louise Perard appeared on the program, but many persons in both audiences declared they recognized the singer as Ganna Walska. Inquiry at the headquarters of the company in New York brought no solution.

It was stated there during the week that nothing was known of Mme. Walska's appearance in Albany; but when she was again identified in New London, enlightenment was sought from Melvin Dalberg, general manager, who traveled with the company on its tour. But he declined to tell.

"That is something that I will not discuss!" he replied. And so the mystery remains as dark and aggravating as ever.

Mr. Dalberg, however, was emphatic in

PICTURE THEATER TO GIVE NEW OPERA

Panizza's "King and the Forest" Will Have Première at Chicago House

CHICAGO, Dec. 22.—An opera from the pen of Ettore Panizza, entitled "The King and the Forest," will be given its world première at the Balaban and Katz Chicago Theater with a noted cast of principals and a chorus of fifty voices, supported by the full Chicago Theater Symphony. The work will be sung in English.

The plan of Balaban and Katz is to present the shorter operas in English in conjunction with the Sunday noon popular symphony concerts by the theater's orchestra, conducted by Nathaniel Finston.

The theater is the largest motion picture house in Chicago, seating 5000 persons. It has excellent acoustic properties and the organ concerts and orchestral programs are already an important feature of Chicago's musical life. Balaban and Katz regard the opera venture as their most pretentious work to popularize music.

The first production will be Mascagni's "Cavalleria Rusticana" in English and Panizza's "The King and the Forest" will be performed as an added attraction. Mr. Panizza is a conductor of the Chicago Civic Opera and is noted as composer of many songs as well as an orchestral conductor of exceptional ability. He came to the Chicago Civic Opera last year from La Scala, Milan.

Reintroduce Bill for Conservatory Site

WASHINGTON, Dec. 26.—The bill to provide a site on public ground in Washington for a building for the National Conservatory of Music in America has been introduced in the House of Representatives by Congressman John W. Langley of Kentucky, and is now in the hands of the House Committee on Public Buildings and Grounds, of which Mr. Langley is chairman. The measure is in practically the same form as when introduced last session. Considerable comment was aroused at that time by the proposal to allocate land to a private institution. The National Conservatory of Music in America, New York, is incorporated by Congress.

ALFRED T. MARKS.

Music Patrons Form Committee to Aid Siegfried Wagner Tour

A committee was formed last week to assist in the forthcoming tour of Siegfried Wagner, who will appear in this country to aid the restoration of Richard Wagner's Festival Theater in Bayreuth next summer. Jules Daiber, who is directing Mr. Wagner's tour, reports that the committee is composed of well known patrons of music and includes Albert Morris Bagby, Otto H. Kahn, Clarence H. Mackay, Theodore E. Steinway, Ernest Urchs and Edward Ziegler. Mr. Urchs was made treasurer. The Cleveland Orchestra has been added to the list of orchestras to be conducted by Mr. Wagner.

Visions of Dungeon Disturbed Fleta in Prague

Spanish Tenor of Metropolitan Opera Extricated from Predicament by Technical Arrest as "Political Prisoner"—Says Incident Helped Him to Full Appreciation of "Mario's" Feelings in "Tosca"—Believes Life's Adventures Stimulate Art of Opera-Singer



Studio Portrait and "Mario" © by Mishkin

MIGUEL FLETA ON AND OFF THE STAGE

This Newcomer to the Metropolitan Opera Counts "Des Grieux" in "Manon" and "Mario" in "Tosca" Among His Favorite rôles, and the Full Length Figures Depict Him as He Appears in These Parts. The Smaller Costume Studies Show Him as "José" in "Carmen" and the "Duke" in "Rigoletto"



WHEN an artist new to the American public appears for the first time and straightway conquers his hearers, interest immediately is felt in the personality of the man. What sort of a place does he live in? How does he occupy his leisure time, if he has any? Does he live alone or has he a family, and, above all, how old is he?

From the moment of Miguel Fleta's first appearance at the Metropolitan during the opening week of the season as *Mario* in "Tosca," it was realized that here was a tenor of distinction, not only because of his voice but also on account of everything else that makes operatic singing interesting, personality, intelligence, musicianship.

Naturally enough, the approach to Mr. Fleta's story is through the first rôle he sang in New York. "The part of *Mario* in 'Tosca,' he says, "is one of my favorites, if not absolutely my favorite rôle. Because the story of the opera deals with political intrigue and the fate of a political prisoner, it is associated in my mind with one of the most interesting experiences in my career, for I was once a political prisoner myself.

"I was singing in Prague with a German company at a time when things German were not popular in Czechoslovakia. During one performance a terrific outcry was raised over the use of the German tongue by the singers and also on account of some of the artists' being of that nationality.

"The theater was surrounded by a raging mob, and for a time it looked as though all of the singers would be massacred. We managed to escape in our costumes and make-up and made our way with some difficulty to our hotels. I sat wondering what would happen next and whether I could get out of the city without being assassinated. I can tell you that in those moments, hours rather, of waiting, I understood the character of *Mario* as never before, the feeling of having the police on one's trail, although in this case it was not the police who were after me but the mob, and not knowing what to do or where to turn.

"Finally I was officially notified by a representative of the Minister of the Interior, that I was a prisoner, his prisoner, for political reasons. This seemed to be getting worse and worse and I had visions of being placed up against the wall and shot, à la *Mario*, or imprisoned for years in a dungeon. One always thinks of the worst things that can possibly happen, on such occasions. Finally, just as I was getting desperate with anxiety, after more hours of waiting and suspense, the Minister himself called upon me and informed me that I was free and that he had made me

a prisoner himself as a means of insuring my safety! Sounds curious, doesn't it? But you may believe I was relieved. He then advised me to get away as soon as possible, and I did.

"An artist however, must learn something from every experience, and I learned from this what it feels like to be made a prisoner when you are unconscious of having done anything wrong, what it is to sit and wait and wonder what will happen next. In other words, I know a lot more about the character of *Mario Cavaradossi* than if the incident had never occurred."

Impressed by Metropolitan

With true Latin instinct for making a home wherever he is placed, Mr. Fleta has made an apartment overlooking Central Park seem like a bit of his native Spain, in spite of the fact that it is someone else's apartment and fixings.

"An artist, you see, has to be at home wherever he is, otherwise he would go mad, for, whisking from one continent to the other, east, west, north, south, the Equator and the degrees of longitude come to mean nothing, and home in the real sense of the word, comes to be a vague and delightful abstraction.

"I haven't had time to think whether I feel at home or not since I have been here, everything is so different, so large, in such a hurry. New York has a distinct charm though it would be difficult to define it precisely. And the Metro-

politan! What strikes me as most curious is that in spite of its enormous size, there is an intimate air about it, you feel as though you were singing for each individual in your audience. This is the result, probably of its magnificent acoustics. But on the abstract side, it is the personality of Mr. Gatti which makes it so. He is just like the father of a large family and not a chilly, distant, business-ridden impresario."

A Family Party

Here an interruption occurs. A blue and white whirlwind makes its appearance. The blue part is Michellino, the tenor's small son, and the white part, "Tou-tou" an engaging Pomeranian. Both parts of the whirlwind, seeing a stranger, stop short and come to look him over. Hearing French spoken, Michellino replies in that language.

"He is quite a linguist," says his father, "he speaks Spanish, of course and Italian and French, and now he must learn English immediately."

"And Tou-tou," said Michellino, "he must also learn English. He doesn't know much French but he understands both Spanish and Italian!"

One felt like rising to bow to so accomplished a canine, but by this time the parti-colored whirlwind had retired to the corner.

"It's an advantage for the child," said Mr. Fleta, "to move around in so many parts of the earth and learn so many

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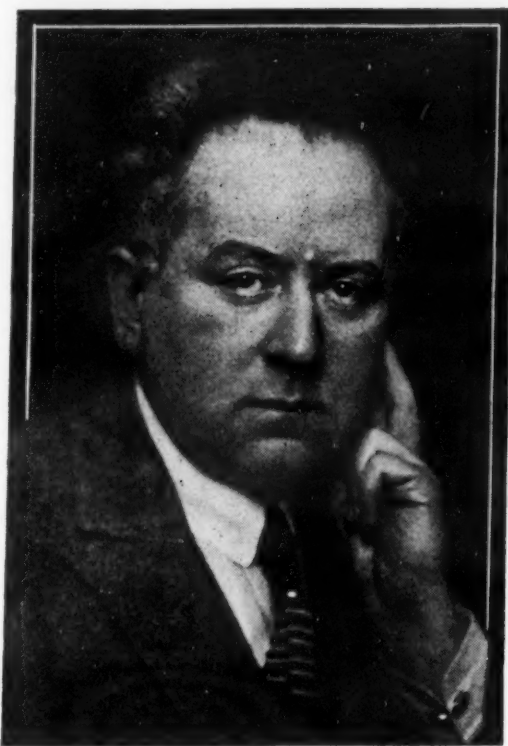
Sees Individuality Imperilled in Violin Study Today

Carl Flesch, Noted Hungarian Artist, Here for Four Months' Tour, Says Technic Is More Advanced Among Students Than It Was Twenty Years Ago—Danger, However, Is That It May Be Developed at the Expense of Temperament

INDIVIDUALITY is in danger of being lost in the violin-playing of today through excessive devotion to technic. Such is the warning given to students by Carl Flesch, the noted Hungarian violinist, who has come to America for a concert tour, and says that, after ten years' absence, he feels like a stranger about to make his début in this country.

Students today, he affirms, are much more advanced in technic than were the students of twenty or thirty years ago, but the individuality of the youthful artists is not so pronounced as was the case a couple of decades ago. "Method has become enormously popular; and there is the danger. You will have too much uniformity if you lose individuality. And individuality is not within the gift of any teacher. It can be developed, but on the other hand, it can easily be spoiled if the student restricts his attention to technical perfection."

Mr. Flesch, who has acquired a high reputation not only as a concert artist but as a teacher of many years' experience in the conservatories of Bucharest and Amsterdam, received offers recently of appointments at various American conservatories, but these he has been obliged to decline. "My concert work must engage my attention on the present tour, which will occupy about four months, and will take me out as far as the Middle West and into Florida.



Carl Flesch, Hungarian Violinist, Who Is About to Start a Concert Tour of America

Therefore I will have no time for teaching."

A Josef Suk Fantasy, which, he says, is new to America, though composed twenty years ago, will be included in his repertoire for this tour. He may also play a Concerto by Dohnanyi and other works, which though of earlier date, are not often heard. Generally, however, he will devote himself to the classics.

He preserves a perfectly open mind in regard to modern music. "There is much in it that is important, and, moreover," he adds, "it would not do for us to be all of the same opinion. All modern developments are interesting. As a rule, however, I do not care to play sonatas for violin alone, but one by Artur Schnabel I played not so long ago at a concert in Berlin."

He laughed as he told of the reason which induced him to study this work—it had been described as "unplayable." "Well," I said, "I shall play it!" and I did. But I had to study it for months,

and the performance lasted an hour. But a very interesting work it proved to be.

The lure of America is very strong in Europe, according to Mr. Flesch. He estimates that of every hundred musicians now in Europe ninety-nine want to come to the United States.

"It is easy to understand why this should be so," he says. "America has become perhaps the most musical country in the world. The conditions here

are so favorable that they attract the best musicians from other parts of the globe. All the leading artists and teachers are coming here, and there is an opportunity now for American people in musical development such as there has never been in any other country."

But he has urged caution upon his friends on the other side. "For the most part, they do not know of the excessive competition here. They imagine America today to be like California in the days of the gold discoveries."

Mr. Flesch has written a work on "Violin Technic," which is to be published in four weeks, and he is now at work on a second volume, on "Violin Interpretation." P. J. NOLAN.

Brevities and Oddities in the Week's News

STILL more convincing proof comes of the great awakening of China. They have taken up jazz in that country, and are familiar with "Yes, We Have No Bananas!" So says Jascha Heifetz, who has returned to New York from an Oriental tour. Of course he found jazz among the Japanese too—but Japan took her place as a great nation many years ago.

Everybody dressed up and nowhere to go—this was the plight of the Wagnerian Opera singers when about to raise the curtain on "The Marriage of Figaro" at New London, Conn., on the evening of Dec. 20. It was discovered at the last moment that the trunk containing the scores had been sidetracked in New York, and there was nothing for it but to postpone the performance till the following night.

"The last long mile" will be merely a pleasure jaunt if the War Department's instructions are followed by the army. The department has sent out the suggestion that every regiment should adopt a marching song of its own, and the assistance of the Army Music School is pledged in an advisory capacity. The instructions are that the song is to be of spontaneous growth. "Any compulsion in the matter," it is pointed out, "will result only in a collection of material entirely unworthy of the purpose for which it is intended."

Mattia Battistini, the marvelous veteran who retains his vocal charm at sixty, aroused unrestrained enthusiasm last week in Berlin as *Scarpia* in the National Opera production of "Tosca," a dispatch to the New York Herald reports.

Congress is at last to be subjected to the refining influences of music. Eight members of the House of Representatives, with three others as "emergencies," have formed a double quartet, and have begun rehearsals under an instructor. If they will only burst into song in the midst of windy debates, they will earn the grateful thanks of the country.

Two bills to repeal the war tax on admission tickets have been introduced in the House of Representatives by Congressmen Barkley and Cannon, and have been sent to the Committee on Ways and Means. Mr. Cannon proposes remission on tickets of fifty cents or less.

Fritz Kreisler, in a recital in Berlin, met with a great reception from a packed house, which included many diplomats and other notable people. A dispatch to the New York Herald states that several students of music, unable to buy tickets, were only restrained from breaking into the hall by the presence of a cordon of police.

The traditional readiness of members of the musical profession to help the distressed brought together the artists of the State Opera in Berlin for a Christmas Eve performance of "Hänsel and Gretel" for the poor children of that city.

William W. Delaney, who gave up newspaper reporting many years ago to make a hit in New York with "We Know Not How We Love Her Till She's Gone" and other popular melodies, has given up business as song publisher. People are so busy listening to jazz on the phonograph and radio that there is no longer a demand for the old-fashioned ballads, he says.

The plaintive tenor notes of *Cavaradossi's* protests against the machinations of *Scarpia* in the opera "Tosca" were to have formed the signal for a Hitlerite rising in Munich the other day; but the police heard of the plot, and forbade the performance.

Siegfried Wagner's new music drama, "The Blacksmith of Marienburg," has just had its première in Rostock. According to press dispatches from Berlin, the critics were not unduly excited.

HAVANA OPERA OPENS WITH GALA "AIDA"

Spanish Singers Acclaimed in Fine Performance—Elman Gives Two Recitals

By Neña Benítez

HAVANA, Dec. 14.—With Dr. Alfredo Zayas, President of the Republic of Cuba, and his wife, Maria Jaen, occupying the president's box as guests of honor, and with the National Theater crowded to its limits, the opera season was opened brilliantly by the Tolon Opera Company on Tuesday evening, Dec. 11. Verdi's "Aida" was the work chosen for this gala performance, and it had a highly creditable presentation. Ofelia Nieta, Spanish soprano, in the title part achieved a triumph and was compelled to repeat the aria, "O Patria Mia." Hipolito Lazaro, Spanish tenor, as *Radames*, was warmly welcomed by his thousand and more admirers and countrymen in Havana. Other rôles were in the competent hands of Maria Salori, Enrico Roggio, Bettoni and Nicolich. Maestro Sorriento conducted skillfully and handsome scenic settings were

provided by Adolfo Bracale, artistic director of the company.

As the second performance of the season "Rigoletto" was sung on Thursday evening, Dec. 13. Carlo Galeffi as the *Jester* was the brightest star in an excellent performance and received a genuine ovation. Tina Paggi sang the part of *Gilda* and Angelo Pintucci was the *Duke of Mantua*.

Mischa Elman conquered Havana once more in two recitals for the Pro-Arte Musical Society on Dec. 2 and 4 at the Payret Theater. His programs were interesting. Besides a Bruch Concerto and pieces by Tchaikovsky, Palmgren, Loesser and Paganini, he played Albert Spalding's "Etchings" for the first time in Havana at his first recital. This was Mr. Elman's second visit to Cuba since 1920, when he created a veritable furor among music lovers.

Coates Coming to Conduct Rochester Philharmonic Series

Albert Coates, English conductor, who has been engaged to lead the Rochester Philharmonic for the next three months, is scheduled to arrive in this country on the Laconia on Jan. 6. He will conduct the first of ten concerts on the evening of Jan. 16.

An Intimate Glimpse of Fleta, the Metropolitan's New Star

[Continued from page 3]

languages while he is still young. Childhood and youth are the times for learning things and the younger you commence anything, the better.

"I began to study singing when I was only a boy. I always wanted to be a singer, and, as a child in Saragossa, where I was born, I sang all the time. When I was seventeen I went to Barcelona and entered the Conservatory. I studied four years, voice, piano, solfège and repertoire and made my début at the Commune in Trieste in December, 1919, when I was twenty-two, as *Paolo* in Zandonai's 'Paolo and Francesca,' under the baton of the composer. It was during the first year that Trieste was again under the Italian flag, and conditions there were very interesting in more ways than one.

"After that I sang in Vienna, creating the tenor rôle in Puccini's 'La Rondine.' Later I sang in Prague, Budapest, Venice, Monte Carlo, Rome, Madrid, Naples and Palermo. At all of these places I was engaged for two seasons and some of them for three. I have also sung two seasons in Buenos Aires and Rio de Janeiro, and last year in Mexico and Havana under de Segura's management. Last winter I created the rôle of *Romeo* in Zandonai's 'Giulietta e Romeo' at the Costanzi in Rome.

"This *Romeo* is one of the most interesting rôles I have sung, as the dramatic side of any part appeals to me quite as much if not more than the vocal side. That is why dramatic rôles interest me especially. That of *Mario* in 'Tosca,' for instance; there is not as much singing as in most operas, practically nothing in the second act, but what an acting part!

"Another of my favorites is *José* in 'Carmen.' There you have to build up your characterization bit by bit from the

quiet, retiring gentleman to the smuggler who forgets that he is a soldier and a gentleman in his mad passion. And then, in the final act, the ruins of both man and gentleman. It is a magnificent rôle from every point of view.

Wants to Sing Wagnerian Rôles

"Some day I shall sing the Wagnerian operas. I have studied *Lohengrin* in German and was to have sung it in Vienna, but did not do so. And *Tristan*! There is a part which any tenor should keep in front of him as a possibility. One day I may sing it. Who knows?

"One of the greatest *Tristans* was the French tenor, Dalmorès, and of course the very greatest of our generation was Jean de Reszké. Have not these two tenors proved that one may sing Wagner and also Italian rôles at the same time without injuring one's voice. The thing to do is to know how to sing, and then you can sing pretty much what you please, I take it.

"I shall be here until February only and then I go directly to Italy, where I shall sing at the Scala under Toscanini, doing *José* in 'Carmen' and the *Duke* in 'Rigoletto,' two parts as far removed from one another as you could imagine, and yet I enjoy them both.

"And now I have to rush to a rehearsal, 'Bohème' this time. You might think that one would not have to rehearse 'Bohème,' but if you are going to sing anything well you have to keep everlastingly at it. There may be no rest for the wicked. Certainly there's no rest for the operatic tenor."

A delightful smile illuminated the boyish face of the tenor, who will be only twenty-six at the end of this month and yet who has sung in most of the big opera houses of the world.

JOHN ALAN HAUGHTON.

Emotions of Rôle Seize Muzio in Opera



Photo by Van Riel



© Moffett



Photo by Van Riel

CLAUDIA MUZIO WINS NEW SUCCESSES WITH CHICAGO OPERA COMPANY

This Dramatic Soprano, Formerly of the Metropolitan Opera and Now One of the Stars of the Chicago Forces, Is Again Impressing Her Audiences with Her Artistry. In the First Costume Picture She Is Seen as "Aida," a Rôle Which She Has Sung Successfully in the Leading Opera Houses of the World. The Central Portrait Is a Characteristic Off-Stage Study. The Third Photograph Depicts the Artist as "Monna Vanna," a Part She Played for the First Time in the United States in Chicago Recently, and in Which She Reaped a New Triumph

Chicago, Dec. 19, 1923



WHEN Claudia Muzio fainted during the third act of "Andrea Chenier" on the stage of the Auditorium recently, at the season's second performance of the opera, it was because she had given herself so wholly to the rôle. When, as the hysterical *Madeleine de Coigny*, she was torn from the arms of the poet who was condemned to be beheaded by the guillotine, she did just exactly what *Madeleine* would have done.

The librettist of "Andrea Chenier" understood the character he portrayed, and *Madeleine*, after fighting her way through the crowd, screaming, to throw her arms about the neck of her lover, is supposed to faint in the sheltering arms of *Gerard*, whom Giordano has made the principal baritone of his opera. And Miss Muzio fainted.

To the audience it was a bit of very realistic and effective acting. But when the curtain fell, Cesare Formichi, the baritone, found that she was a dead weight in his arms. The audience applauded until the theater rocked and wondered why there was a delay of a full minute before the three principals came before the curtain. Miss Muzio was still in somewhat of a daze when she took that first curtain call, supported between the tenor and baritone.

To those singing actresses who can turn around and wink at the tenor during a big emotional moment of opera, Miss Muzio presents an enigma. But to those of the audience who weep real tears she is distinctly human and entirely understandable. While she is on the stage she lives her rôles, thinks the thoughts of the character she represents, and thus makes a music-drama of opera. That seems to be the secret of her effect upon her audiences. There is a great difference in the psychological reactions of an audience to studied acting and to an interpretation that comes from the heart of the actor or singer.

Many singers can enact an emotional scene with such art as to strike an audi-

ence with admiration. Miss Muzio, doing the same scene, makes her audience weep, for she touches its heart.

I asked her once, after she had wept real tears of joy during her curtain calls because of the ovation she received on her Chicago début in "Aida" a year ago, whether it was not dangerous to take one's rôle so deeply to heart.

"I suppose it is," she answered. "It may be very foolish for me to enter so thoroughly into a rôle, but I can't do otherwise, for that is the way I was trained. If I do not feel the emotions of the character I am portraying, how then can I expect my public to feel them?"

Here is the keynote of her hold on her audiences. It is absolute sincerity, to the point where the singer gives herself to the part. That explains what one Chicago daily newspaper critic told me, after her first appearance in "Andrea Chenier" this season with the Chicago Civic Opera.

"I am very wretched today," he said, "for I could not sleep last night. I lived over and over again Muzio's dramatic work in the climax of the third act, and it took so powerful a hold on my mind that sleep was out of the question."

Thinking Character

This artistic sincerity explains also why no two of her delineations are alike. *Santuzza* thought entirely different thoughts from *Nedda*, and the two rôles, therefore, are entirely different one from another, if only the singer who portrays them thinks their thoughts. It is not a question of different mannerisms and gestures, carefully thought out and applied to the two rôles. Miss Muzio's *Santuzza* in "Cavalleria Rusticana"—a bewildered, terror-stricken girl crouching beside *Mamma Lucia*—is entirely different from her *Nedda* in "Pagliacci," because the entire attitude of *Santuzza* is different from that of *Nedda*. As *Nedda*, luxuriating in the sunlight and listening to the song of the birds, Miss Muzio begins the Ballatella lying at full length on her back—a very effective innovation because of the absolute naturalness with which it is done.

Miss Muzio began her artistic training when she was twelve by keeping the *mise-en-scène* books for her father, who

was then assistant stage manager at Covent Garden and who came, two years later, to the Metropolitan in New York. Claudia was steeped in the traditions and atmosphere of grand opera. Her father used to go over the action of each opera with her, point by point.

"Why is this done or that done?" he would ask her. "What is the reason for this or that bit of stage business? Why does the tenor cross over to the other side of the stage?"

Thus the action of each opera became to her a vital part of a music-drama, and she regarded the singing as merely a vehicle to express the emotions of the drama.

Began in Leading Parts

She was never allowed to take minor rôles. "Wait," her father told her. From the beginning she studied the leading parts.

"My father was not pleased when I told him I wanted to become an opera singer," Miss Muzio says, recollecting the opposition she had to encounter. "He said there was only one place in the theater he would allow me to take, and that was as a star. He gave his consent only on condition that I demonstrated that I really had a voice."

"The singing quality in grand opera is not the chief requirement from my point of view. The singer's voice must be so well in hand and the art of singing so well mastered that the voice can be forgotten in the course of the opera. To me the emotional character of the operatic rôle is as natural an outcome of the performance as the singing."

"I do not see the prompter or the director during the performance. I have no time to watch them. I abandon myself to the emotional strain of the part."

Miss Muzio last year purchased a beautiful villa on the Riviera, near San Remo. But she has been so constantly on the move from one opera house to another that she has not been able to enjoy living in it.

During March and April she sang thirteen performances at Monte Carlo, and during this time she found relaxation and delight in the Muzio villa, which formerly belonged to a Russian count. But for the rest of the year she has trav-

eled to North and South America and in other places far from San Remo, and the Muzio villa has been untenanted except for the caretakers.

Miss Muzio closed the post-season tour of the Chicago Civic Opera at Pittsburgh in February, singing *Nedda* in "Pagliacci" at the last performance. She sailed immediately thereafter for Europe and appeared three times in Paris at the Opéra the same month. Followed thirteen performances at Monte Carlo, and from May to October the diva sang twenty-seven times in opera in the Argentine and nineteen times in Brazil. Since she left this country last winter she has made sixty-two operatic appearances. She came back to the Chicago Civic Opera on Nov. 27 as *Madeleine de Coigny* in "Andrea Chenier," sweeping her audience into a flame of enthusiasm. On Dec. 11 she sang the rôle of *Monna Vanna* in Fédor's opera of that name with triumphant success.

FARNSWORTH WRIGHT.

Other Cities Follow Plan of New York Students' Concerts

The students' concerts carried on by the Philharmonic Society in New York have proved so successful that similar concerts are planned in other cities, according to an announcement made at a meeting of the auxiliary board of the society at the home of the chairman, Mrs. Vincent Astor. The broadcasting of these programs, it is believed, is largely responsible for the interest which has thus been aroused in other centers in this movement. Public support for these concerts, started last season by Mrs. Charles S. Guggenheimer and Mrs. William Ambrose Taylor, has been steadily increasing, and the list of guarantors, the finance committee states, is constantly growing.

Acclaim Pavlowa in Terre Haute

TERRE HAUTE, IND., Dec. 22.—Anna Pavlowa and her Ballet Russe appeared recently in George Jacob's All-Star Artist Course, presenting "The Magic Flute" and "Amarilla" Ballets and were warmly applauded by a large audience.

L. EVA ALDEN.

Artists Pass Christmas in Festive Gatherings

[Continued from page 1]

night masses in the Roman Catholic churches on Christmas Eve. At St. Patrick's Cathedral and St. Francis Xavier's in Manhattan, and historic St. Paul's in Brooklyn, services employed the beautiful old Gregorian music.

At the Protestant Episcopal Cathedral of St. John the Divine musical services were given on the holiday, and there will be a carol service on Sunday. At Old Trinity there was a Christmas Eve carol service beginning in the afternoon, the music being broadcast to thousands of listeners by radio. Trumpeters played carols from the terrace of the Church of the Intercession, and a procession led by trumpeters and choir participated in a "Feast of Lights."

The Christmas portion of "The Messiah" was sung at the Church of the Ascension on Sunday, with soloists including Edith Gaile, soprano; Ethel Wright, contralto; John Barnes Wells, tenor, and Wilfred Glenn, bass.

At St. Paul's M. E. Church Ruth Blackman Rodgers, soprano; Elsie Baker, contralto; Lewis James, tenor, and Elliott Shaw, baritone, with Charles Albert Baker, organist, were heard in a musical service.

A special program of Czech Christmas music was given by the Singing Societies of the Jan Huss Presbyterian Church in Aeolian Hall last Saturday evening.

Mildred Dilling, harpist, and Maximilian Rosen, violinist, played in the services at Central Presbyterian Church, where William Reddick is choir director.

Dr. William C. Carl, choir director and organist, arranged elaborate musical programs for the services held at First Presbyterian Church, including the singing of ancient carols of various nations. The soloists were Edith Gaile, soprano; Amy Ellerman, contralto; Charles Hart, tenor; Edgar Schofield, bass, and the motet choir.

At Fifth Avenue Presbyterian Church Harry Gilbert, organist, gave an afternoon recital on Sunday, and on Christmas morning the following were heard in a fine program of anthems: Louise Hubbard, soprano; Nevada Van Der Veer, contralto; Le Roy Duffield, tenor, and Fred Patton, bass.

At St. Thomas' Church "The Messiah" was sung on Sunday afternoon and in the evening an hour of organ music was given by T. Tertius Noble.

Music Cheers the Shut-in

The Choir of St. Bartholomew's Chapel sang carols in the wards of the New York Hospital for Crippled Children on Christmas morning and on Saturday cheered the sufferers in the Sea View Hospital Staten Island.

Feodor Chaliapin was scheduled to give an afternoon program at Sing Sing on Christmas Day, assisted by Rudolph Polk, violinist, and Theodor Koenemann, pianist.

For the seamen in the city an elaborate Christmas party was given by the New York Port Society, at which there was a large tree. A band from the liner Celtic played and each sailor was presented with a gift.

The great Tree of Light in Madison Square blazed forth again for the tenth year, and a program was given in which the Gloria Trumpeters were heard. There was carol singing by a great crowd. The chimes of the Metropolitan tower ushered in the exercises, which were broadcast by radio.

Not least among the festivities of the day was a Christmas "party" given for several thousand poor children of the city by Paul Whiteman, conductor of

"jazz" renown, in Madison Square Garden. The bandmen, dressed as gnomes, gave a program for the youngsters, and each guest received a bag of candy.

A series of Christmas musicals was given in Wurlitzer Hall during the week before Christmas, at which a setting of "The Night Before Christmas" by Hanna von Vollenhoven, Dutch pianist and composer, was sung by Corinne Wellbrook and Maire Jarrell Kersey.

How Artists Spent the Day

Reports received by MUSICAL AMERICA on the Christmas activities of well-known artists, follow:

Florence Easton sang the title rôle in the matinée performance of "Carmen" at the Metropolitan Opera, and afterwards motored to her country place in Port Washington, L. I., to celebrate an old-fashioned Christmas with her husband, Francis MacLennan, tenor, her son, and relatives and friends.

Grace Kerns, soprano, sang at two special services in St. Bartholomew's Church, where she is soloist, and then joined friends for a Christmas dinner.

Mary Mellish, soprano, went with her husband to her "home" town, Albany, and joined her family in their celebration.

Marie Sundelius, soprano of the Metropolitan, accompanied by her husband, Gustav Sundelius, visited her family and relatives in Boston.

Julia Claussen, contralto of the Metropolitan, is in far-away Sweden, and with her husband, Capt. Claussen, visited her mother on Christmas for the first time in a number of years.

Nevada Van Der Veer, contralto, and her husband, Reed Miller, tenor, after singing in the churches where they are soloists, celebrated the day at a real Southern Christmas dinner with their relatives in their studio.

Dusolina Giannini, soprano, spent the holidays with her family at Pleasantville, N. J., and was scheduled to give a joint recital with Mischa Levitzki, pianist, for the inmates of Sing Sing.

Alfred Piccaver, tenor of the Vienna Opera, who will sing with the Chicago Civic Opera this season, spent several days on a visit to his mother, Mrs. Sarah Piccaver, of Albany, N. Y., preparatory to leaving for Chicago.

Paul Althouse, tenor, played Santa Claus to his two children at his apartment in New York.

Ruth St. Denis and Ted Shawn, dancers, made the sad report that they were compelled to "work" on Christmas this year, as they were scheduled to open the second half of their season with a program at Dayton, Ohio, on that evening.

Arthur Middleton, baritone, went to Chicago to spend the day with his two children and relatives.

Judson House, tenor, with Mrs. House, entertained friends at their Brooklyn apartment on the holiday.

Richard Crooks, tenor, joined his wife and family in Trenton, N. J., to celebrate the holiday fittingly.

Frank Cuthbert, bass, had a Christmas dinner with friends in New York.

Mitja Nikisch, pianist, celebrated his

first American Christmas as a guest of Mr. and Mrs. Henry Goldman of New York.

Helen Stanley, soprano, aided by her husband, Loudon Charlton, trimmed a tree for their five-year-old daughter Cynthia.

Guimar Novaes, pianist, had reason to be especially happy this year in far-away Brazil, where she passed the day with her husband, Octavio Pinto, and

their infant daughter, Anna Maria.

Ernest Hutcheson, pianist, laid aside "serious" music for the day and listened to some piquant jazz strains interpreted by his student sons, who came home from Yale for a visit.

John Powell, pianist, was fortunate in being able to pass a real Southern Christmas with his sisters and other relatives in Virginia.

George Enesco, Roumanian composer and violinist, who arrived in New York the day before the holiday, was a guest of his manager, Loudon Charlton.

[Continued on page 32]

Jane Cowl Finds Music an Inspiration in Her Performances as "Mélisande"

THE occasional performances of Debussy's "Pelléas et Mélisande" in America have afforded nights of wonderful music for many, and to a great number the magic score has brought a knowledge and appreciation of the Maeterlinck play which otherwise would not have been gained. For this reason alone, the production of the tragedy on the dramatic stage would be regarded as a welcome event by these music-lovers. It becomes doubly welcome when such an accomplished actress as Jane Cowl undertakes to portray the strange charms of *Mélisande*, especially when she has such a *Pelléas* as Rollo Peters to aid her.

Miss Cowl's *Mélisande* follows the exquisite *Juliet* to which she introduced theatergoers last season, and in the production of the Maeterlinck play much care has been given to the incidental music. Deems Taylor undertook the task of arranging a score for the work, now being at the Times Square Theater, New York, and the result has been described as an ideal commingling of the arts.

From the music, Miss Cowl declares she derives inspiration for her art. "I have a great love of music," she says, "and I think it should be used with drama when it can be used legitimately. I love so much to play my dramatic scenes to music that I am tempted to go too deeply into it at times. But a sense of balance is very necessary. The music should be a sort of setting and not obtrude falsely at any time. The part of music in the drama is to heighten and enhance its dramatic values."

"Outside of the theater I am particularly fond of music and attend as many concerts and operatic performances as my eight performances a week will permit. Favorites? Among the operas, the Wagnerian operas, I prefer 'Parsifal,' possibly because its vital dramatic sweep appeals to me so strongly. The modern Russians are also among my favorites. There is nothing more mov-



Photo by Nikolai Muray

Jane Cowl as "Mélisande" in the New York Production of Maeterlinck's Play

ing, for instance, than the *Czar's* entrance scene in "Boris Godounoff," when the chorus fairly shouts its great welcome and praise while the bells ring out.

"Of the other Russian works two of my favorite spectacles are Stravinsky's ballet 'L'Oiseau de Feu' and the lovely mime opera the 'Coq d'Or.' The Russian ballets I have always loved. Wherever I am, whether in New York, Paris, or any other part of the world, I always make a point of finding out if there is a Russian ballet playing at the time. "Then, I am very partial to Strauss; his operas and orchestral works, but above all I like his songs."

REINER STIRS BIG CROWD WITH POPULAR PROGRAM

Cincinnati Hears Edward Johnson in Recital—Woman's Musical Club Gives Fine Concert

CINCINNATI, Dec. 22.—The Cincinnati Symphony's fourth popular concert of the season given in Music Hall on Sunday afternoon, Dec. 16, attracted a great crowd which was stirred to enthusiasm by Mr. Reiner's conducting throughout a program comprising Auber's "Marschmüller" Overture, the Ballet Music from Gounod's "Faust," Weber's "Invitation to the Dance," and Strauss' "Till Eulenspiegel." Herman Weinstein played the violin solo in Lalo's "Spanish" Symphony, and as an encore an unaccompanied Bach Gavotte.

Edward Johnson, tenor, gave an artistic and delightful recital in Music Hall on Dec. 18, singing operatic arias, classical numbers and folk-songs, all superlatively well. Alexander Smallens was an able accompanist.

An enjoyable program of nineteenth

century music was given by the Woman's Musical Club at the home of Martha Frank on Dec. 12. Those who assisted were Henrietta W. Freiberg, Mrs. Louis Poock, Alma Bether, Dell K. Werther, Mrs. R. E. Wells and Mrs. T. P. Williams. Minnie Tracy gave an artistic portrayal of "Biblical Scenes Framed in Music" on Dec. 13 in Emery Auditorium before a large audience.

PHILIP WERTHNER.

Corinne Welsh Marries

Corinne Welsh, church and concert contralto, was married to Charles Walter Dumont in the West Park Presbyterian Church on Dec. 22. Mrs. Dumont, who studied singing both in this country and in Europe, was for a number of years solo contralto at the Collegiate Church of St. Nicholas in New York. She has toured with the New York Symphony and has appeared as soloist at the Maine Festivals and in numerous recitals. After a honeymoon in California and Hawaii, Mr. and Mrs. Dumont will make their home in New York.

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How a Great Star Celebrated Christmas—How Moriz Rosenthal Created a Sensation on His Return and How the Critics Acclaimed Him, but Put a Fly Into the Ointment of Their Praise—Well! They Did the Same Thing to Paderewski—How Mussolini Stopped a Row at the Scala—Why Chaliapin Thinks Our Artistic Soul Is in Peril—Opera à la Chinoise—Dame Clara Butt Brings Out the English—The Vogue of "The Beggar's Opera" in London—Wade Hinshaw Feeding Mozart to the Music Hungry—Phyllis Lett Scores a Hit—Mme. Cahier Discloses the Source of All Our Troubles

Dear MUSICAL AMERICA:

Happened one morning to be at the side entrance of a leading department store.

There descended from a fine limousine a lady whom I recognized as one of our great stars. With the assistance of the doorman, she extricated from the car three little boys, evidently poor, who had also evidently been sapolied for the occasion. Then, with the three at her heels, she went into the store and made for the toy department.

Impelled by curiosity, I followed at a respectful distance. In the toy department the three kids, none of whom was more than eight or nine years of age, had the time of their lives. Finally they managed to decide what they wanted. Laden down with the parcels which they carried, they were taken to the clothing department, where each was fitted out with a new cap, a warm coat and a new pair of shoes.

Just as this had been accomplished, Madame spied me and exclaimed: "For goodness sake! don't put this into the paper, for they will all think I am trying to get a little cheap publicity."

Then said she: "When I was a tot, I was very, very poor—the kind of poverty which makes a little girl go out and take from an ash barrel a dilapidated old rag doll as a great treasure. I made up my mind then if ever I got up in the world, I would make it my business wherever I was to spend some time before Christmas going down among the poorest, select some children and try and make them happy."

Then, pointing to the three, she added: "This is the fourth instalment this year. I hope to have at least two or three more before Christmas Day."

Her name? That would spoil sport, but I will tell you that she is an American, who, unlike some, is proud of her country, where, she says, she got her opportunity.

This season we have been overwhelmed by an *embarras de richesses* in the way of distinguished pianists. There were Gabrilowitsch, De Pachmann, Paderewski, Bauer, Josef Hofmann, Grainger, Friedberg, Schnitzer, Landowska, Siloti, Olga Steeb, John Powell, Nyiregyhazi, Rachmaninoff, Nikisch, Myra Hess, Levitzki, Rubinstein, Borovsky, Frances Nash, Lamond, Dai Buell, Pettis and many more that I cannot recall at the moment.

When you would think that all the enthusiasm of the piano and music-loving population had been absolutely exhausted, there appeared, after an ab-

sence of seventeen years, Moriz Rosenthal, now in his sixty-first year.

He received an ovation. In fact, it is not too much to say that he literally carried his audience off its feet by a display of virtuosity that was extraordinary.

We all knew his technic was impeccable in former years, but would it be so now? He soon answered that question. At the close of his performance there was a tremendous rush to the footlights in anticipation of the encores which they felt he would graciously give.

The critics admitted that he did fabulous things and that his standing as a virtuoso is just as strong and emphatic as it ever was. Comparing his art today with what it was, I should say that it is more mellow, broader, especially in *legato* playing.

However, the critics had to put a fly into the ointment of their appreciation and praise. Deems Taylor of the *World*, for instance, found his playing brilliant, powerful—it had a fine perspective, but Deems did not consider it moving. He thought it was keen and polished as silver, hard and clear as a diamond. It was not a voice that whispered of things beyond speech.

Aldrich of the *Times* said it seemed to him that however resolutely Rosenthal tries to put forward the purely musical side of his art, the technical demon is straining at the leash and, before the end is reached, is having its way.

Gilbert Gabriel of the *Sun* said that a brightness persisted throughout whatever he played and said that it was a sheen of phenomenal facility, the dazzle of a power undiminished and untroubled. It is amazement at his intellectual and technical brilliance that he awakens, but Gabriel considers that he failed to move.

Henderson of the *Herald* writes of Rosenthal's extraordinary technical skill, his vigorous, searching and brilliantly analytical intellect and his masterly grasp of the basic principles of musical form. Then Henderson asks, "What remains in the memory after such a recital?"

He answers the question by saying, "First of all, the dexterity of the fingers in the final variation of the Beethoven sonata. Then the finely drawn melodic line in the trio of the *scherzo* and the whirlwind of tone in the finale of the Chopin sonata. There were moments of great beauty in both works, but on the whole the interpretation of Opus 109 was old-fashioned, pedagogic Beethoven playing, an exposition, a demonstration, but not a conquest."

All of which brings me to ask what in the name of common sense do the critics expect?

Do they expect perfection? That is not human.

In my humble opinion, after many, many years of hearing the greatest pianists, I have found them divided mainly into two classes, the highly intellectual but somewhat unemotional and the highly emotional who lack somewhat in the intellectual.

At the very forefront of the intellectuals I certainly would place Moriz Rosenthal, and that is why, backed by a virtuosity which is all-compelling, he does carry his audiences away. It would be very difficult indeed to discover any lapse in his technic. This must have been developed by an amount of labor and intense application that only those who know can appreciate.

If I remember correctly, he once told me that he had started as a lawyer. It is known also that he studied philosophy. This shows the trend of his mind was toward the intellectual, and he no doubt has progressed on that line all his life. Here he is supreme, and it is on this line that he should be judged and not compared with other great virtuosos, who, some of them at least, make up for their technical disabilities and occasional lack of memory by emotional outbursts.

Rosenthal is never carried away by that rush of emotion which distinguishes some virtuosos and which, it must be admitted, appeals to many music-lovers.

Incidentally, this feature of piano playing brings up the old, old question so often discussed in the dramatic world, Should the actor present emotion as if it were his own or should he simply present its simulation while maintaining absolute intellectual control of its expression?

If some of the critics put a fly into Herr Rosenthal's ointment, they did the same thing for Paderewski at his last recital. One of them said that the great Pole often reminded us acutely that the

Viafora's Pen Studies of Celebrities



Tokatyan Is the One and Only Armenian Tenor of the Metropolitan. The Accomplished Young Artist Has Won a Number of Successes in Leading Roles in "Butterfly," "Cavalleria" and "Anima Allegra" Since His Début at Broadway's Opera House Last Season. He Was Chosen to Sing the Part of "Nicias" in the Opening Performance of "Thais" This Season at the Metropolitan

piano is a stringed instrument and jangled its strings unmercifully, that he missed not a few notes and played others that shouldn't have been there; that he made various melodic fragments swim around in a raging sea of rumbling overtones and that the damper pedal worked overtime.

Another commented severely on his keeping the audience waiting nearly half an hour before he had appeared, though it was understood he had received news that his friend, the Polish General Haller, who has recently visited us, had been assaulted, which upset him.

Another critic must have tickled Paderewski to death when he said that he thought the Polish virtuoso was better as a composer than he was as a pianist, while still another said that no pianist alive should be permitted to begin a recital with a set of variations and a fugue lasting half an hour and follow it with two sonatas.

Some time ago you may remember that in alluding to Paderewski's tendency to what has been called "pounding," I figured it out that it was due to his nervousness, to the fact that through the devotion to practice and work that he had to religiously observe, the piano had become to him a taskmaster, from which he could not escape, and so at times he was inclined to vent his resentment on it.

Perhaps there may be another explanation. While it must be conceded that the great American concert grand which Mr. Paderewski uses is the very acme of artistic piano construction and tone, at the same time every piano, indeed every instrument, has its limitations, and here it is that the great Polish virtuoso may feel at times that the instrument cannot convey all that he feels, and so he pounds.

With all that you cannot get a seat when Paderewski plays, for they are sold out long ahead, while his reputation as a virtuoso has long been international and will endure.

There has been a lovely row which involves the Italian artists and critics. It concerns the renowned Scala Opera House. The young artists revolted against Toscanini. They said he favored the old artists and the out-of-date operas, so the new men and women and the new works could not get a chance.

As the row developed into a public scandal, what happened? Mussolini, who is now the dictator of Italy, summoned Toscanini to Rome, heard what he had to say and then sent him back to the Scala. Thereupon Mussolini issued a statement to the young artists and their friends that he approved of the conductor's program and added: "I want this feud stopped"—and stop it did.

Now what a nice thing it would be to

have Mussolini here, who, after a row broke out at the Metropolitan or in the ever effervescent Chicago Opera Company, would simply send a wireless, "I want the row stopped," and it would stop.

Great is the power of an absolute dictatorship!

When Italo Montemezzi, the Italian composer who wrote "L'Amore dei Tre Re," arrived from Italy the other day with his American wife, he told us that he was working on a new opera, "Paul and Virginia."

Montemezzi wears a wedding ring and incidentally expressed surprise that married men here do not do likewise. He thought that it would avoid many complications.

When he is here a little longer, he will know that men in this country do not have to wear a ring to show they are married. In Brooklyn the matrimonial status is determined, as is well known, by a baby carriage and a rubber plant. In New York the married men can always be singled out, because they have a certain anxious look and do not recover their equanimity till after they have had lunch.

They had a whole week of Strauss at the National Opera in Berlin recently, during which they gave his latest operatic effort, "The Lady Without a Shadow." The action is incoherent, they say, and the work is of interminable length. It is based upon a fantastic legend, wherein barrenness is attributed to a woman who casts no shadow. So the woman, who is the consort of the emperor, goes to the house of a dyer, with whose wife she strikes a bargain, whereby the woman of the people sells, not her soul, but her shadow. They say there are some beautiful spots in the score, but there are also long, arid stretches.

Friedrich Schorr, the baritone, scored a success. They say he is scheduled for the Metropolitan. This opera, if it comes to us, may also bring the return of Barbara Kemp, whom you may remember in "Mona Lisa." In spite of Gatti's enthusiasm about her, she did not appeal to me.

Chaliapin continues his tremendous vogue at the Metropolitan. His press agent has told us that Monsieur Chaliapin, like all opera stars, hates publicity, but he likes sociability. The publicity agent further said that Chaliapin is ready to stand on his head for the photographers and answer all the questions of the reporters, except family jars and politics.

If that is so, why have a press agent? Chaliapin proposes to head an opera

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

company of his own and give excerpts from operas, appearing in his favorite rôles. I have often thought that this would be a good idea for some of the great operatic artists to tour the country with a small company, giving excerpts with proper explanations in the way of program notes. There are many operas that people go to hear not for the sake of the opera in its entirety but for certain particular numbers. This was certainly the case with the great Caruso. Such a course would undoubtedly be profitable and would perhaps induce in many a desire to hear the entire works later on.

I notice that Chaliapin is a little concerned for our artistic soul. He thinks it is in grave peril. Isn't this rather a reflection on the size of his own audiences?

He thinks, he says, that we are threatened with too strong a materialism, that we are too much given over to the practical. That is an old charge.

He should not forget that if we are material, it is because we had to provide for tens of millions of uneducated peasants, a large number of whom came from his own country, and if the majority of the people here, forty per cent of whom are of foreign birth or descent, haven't the artistic soul that he would like them to have, it is simply because their lives on the other side had been so drab and dreary that what with the wars, revolutions, pogroms, they were crazy to get here, and, when they were here, naturally the first thing for them was to try and get a little of that material prosperity of which certainly in later years Monsieur Chaliapin has had some share. Even during the Soviet rule in Russia, when many starved, he was paid for his artistic efforts with a certain quantity of flour, pork and beans.

Every now and then you read a pessimistic article stating that the civilization of Europe has collapsed and that we are in danger before many decades of a yellow peril. If we are overrun by the Chinese, I presume they will undertake to give opera here in the Chinese style.

On the Chinese stage, you know, the actors and the actresses (who are males, by the bye), wear magnificent costumes, but the scenery is indicated by the property man. When you see one of the actors stepping over a chair or a stool, placed prominently by the property man, the actor is supposed to be traversing mountains. When he crosses a bowl of water, that means he is surmounting the dangers of a raging torrent. Much, you see, is left to the imagination.

But one of the essential features of the Chinese stage is the giving by the property man of refreshments during the performance to the actors and actresses.

Can you imagine how funny it would be to us if during a performance of "Tosca" you were to see the property man coming out with a cup of orange Pekoe to sustain the energies of dear Scarpia-Scotti as he pursues Jeritza around the table, or in "Hamlet," when Titta Ruffo is entrancing the house, bringing him a little birdnest soup?

There is, however, another feature of the Chinese stage, according to report in a recent article in the New York Tribune, where during the performance a man appears on the stage with a number of steaming hot towels. When somebody in the audience, perspiring with emotion, rises and puts up his hand, this gentleman—mind you, the action is going on all the time—this gentleman hurls a steaming hot towel with accuracy to the person in need. Thus there is an endless procession from the stage to the audience of hot, steaming towels and back again.

Can you fancy dear Henderson of the Herald perspiring because the heroine is persistently singing off the key, rising and receiving a hot, steaming towel in order to wipe the perspiration off his face? Of course, if he had any football practice in his youth, he could fire it back without injuring anybody in between him and the stage.

Writing of the Orient, reminds me that Jascha Heifetz has just returned from there, after giving a number of recitals. He was the first artist of distinction to visit Tokio since the earthquake. He has played in cities of China, Korea and Manchuria.

We never thought, did we, that the people in Korea would appreciate so great an artist, and we certainly never thought that they would appreciate our music in China, that is, none of us who had heard any Chinese music.

The English are known for many good qualities in spite of their devotion to caste, in which they rival the Hindus, and the conviction of every English boy that he can lick two Frenchmen, four Germans, six Italians, twelve Spaniards, thirty-two Russians and any number of people of dark color, which conviction incidentally has enabled the Britons to be such good colonizers.

One of their good qualities is their loyalty to old favorites, which is particularly shown with singers, actors and actresses. Once win their favor, and they are with you until death claims you. This was particularly shown recently when it was announced that Dame Clara Butt, an English contralto, would give a recital at Carnegie Hall. Every Englishman who had any money left, after buying Christmas presents and paying the infernal revenue collector, bought a ticket. The lady appeared, of course, under the auspices of the British Embassy, the British Consulship and the presidents of all the British societies in this city.

The great English contralto has a wide range and a wonderful volume of tone, but her voice gives evidence of a long, honorable and arduous career. Nevertheless, she arouses enthusiasm. Her lower tones are baritone-y in quality. That appeals to some—it doesn't appeal to me.

As one critic truly said, her chief deficiency lies in her attempt to force the dramatic appeal of her songs. This tendency led to some roughness in style and lack of finish. However, she is undeniably majestic. She has a fine sense of dramatics and occasionally some beauty of tone.

In England, Dame Clara Butt is an institution like the English constitution, which, with all the troubles in Europe, still wears well.

If she is particularly open to criticism, it is as Aldrich said in the Times, because she cannot penetrate deeply into the significance of the music, that there seemed a certain sameness in the ultimate results.

Reminds me of the story of four men who went into a restaurant. To them came the waiter. Said one: "I want roast beef and a potato. I want my roast beef rare—no gravy."

Said another: "I don't want a potato. I want my roast beef rare and gravy."

Said another: "I want my potato baked and I want my roast beef well done with gravy."

Said the fourth: "I want my roast beef medium, with a boiled potato and gravy on the potato."

The waiter went to the lift and shouted down: "Four roast beef!"

Another good instance of the loyalty of the English to old favorites is shown by the fact that "The Beggar's Opera," produced ever so many years ago, on its recent revival in London had a run of 1453 performances. Over a million people saw it during its three year seven months period. One noted novelist attended eighty performances. But the record is held by an enthusiast who heard it 300 times. This beats the record of Halpern of the Staats-Zeitung, who is said to have heard "Aida" 117 times.

When "The Beggar's Opera" was shown here in Greenwich Village it attracted little attention and fell down almost immediately.

But this is only part of the extraordinary record of "The Beggar's Opera," a work so vital that it has kept on bobbing up in the theater since it was first produced in 1728 and made a phenomenal run of sixty-two nights. John Rich was manager of Lincoln's Inn Fields, where it had what we would now call its "world première," and it was said by the wits of the day that it at once made Rich gay and Gay rich. Its pointed political satire caused disruptions within the court itself, and with its sequel, "Polly," it helped to bring on a dramatic censorship. However, we are less concerned today with the nimble gibes of John Gay than with the quaint action and the lilting melodies that are still so entertaining.

By the bye, the Yale University Press recently issued an excellent work on "The Beggars' Opera" by William Eben Schultz. In a substantial volume is collected all sorts of information about the work, its content, history and influence. "The Beggar's Opera," you know, was

the first work which made use of old ballads, instead of tunes especially composed. It led a long procession of ballad operas. However, of all the heroines they produced, none had the lasting charms of Polly Peachum, who frolics so delightfully in the work of Gay. The original Polly married a Duke.

After the latest achievement of the old opera, the song written to the tune of "Sally in Our Alley," way back in 1728, is still apposite:

Of all the Toasts that Britain boasts,
The Jim, the Gent and Jolly,
The Brown, the Fair, the Debonair;
There's none cry'd up like Polly.

She has charm'd the town and quite cut down

The Opera of Rolli;
Go where you will, the subject still
Is pretty, pretty Polly.

The allusion to the Opera of Rolli has reference to the fact that "The Beggar's Opera" satirized the Italian productions of the period.

It is claimed that this first ballad opera furnished the original sources of both the "Gilbertian method and the Sullivan style." Anyway, musing on the work of Gay, I find myself regretting again the protracted absence of Gilbert and Sullivan from our New York stage, although from time to time your correspondents indicate that the famous pair are not neglected in other parts of the country.

You will remember the merry series presented by our good friend William Wade Hinshaw when his American singers held forth at the Park Theater. That was a few seasons ago. The Park has been re-named the Cosmopolitan and dedicated to the ubiquitous movie, so the "Mikado," "Pinafore," "The Yeoman of the Guard" are off the visiting list. "Ruddigore," by the bye, was one of the big successes of the American singers, and kept things bright and gay at the Park long after many of the much advertised musical comedies of that season, in emulation of our friends the Arabs, had folded their tents and silently betaken themselves to the road.

A rocky road it has been, in recent years, according to all accounts, but William Wade, wisely judging the public taste, has found it profitable. He has been taking Mozart to the country, and, indeed, seems to be setting up as a wholesale purveyor of that composer's delightful music. His "Cosi Fan Tutte" production, much-traveled but never weary, is now in its second season; the "Impresario" is doing a third year; "Bastien and Bastienne," in conjunction with Pergolesi's "Maid Mistress," has had a good start, and another production, Donizetti's "Don Pasquale," is prospering. He has plans which will add to his activities next season, and from these it might be gleaned that his present motto is "More Mozart." Well, New York's loss is the country's gain, but there are many who think longingly of the days when Gilbert and Sullivan sparkled on Broadway. Sometime, no doubt, they will return again.

Another English contralto made her appearance about the same time as Dame Butt, and her name is Phyllis Lett. Her distinction is that she won a scholarship at the Royal College of Music in London with nearly five hundred contestants. She was later a pupil of Jean de Reszke. She has had considerable experience and is heralded as one of the best known of English contraltos. She is a handsome woman with an unusually fine and noble voice.

I wonder what she thought of Henderson's criticism of her recital in the Herald. Maybe she didn't like it because he found some things to criticize, but admitted frankly that her intelligence and sincerity enabled her to make most of the songs interesting to the audience. He especially commended her for singing with insight, taste and large earnestness. He also said that she had considerable breadth of style which imparted dignity to all her vocal utterances.

It may be well for the lady to know that Mr. Henderson is considered one of our greatest experts on vocal work, and the mere fact that he went into a somewhat lengthy discussion of some of her singing methods showed that she unquestionably interested him and greatly pleased him. Otherwise he would not have taken the trouble.

Latest definition of an optimist—a Jewish cantor who gives a recital on Christmas day.

And now we know to what all our troubles are due, including, of course, the income tax.

Dear Mme. Charles Cahier, the dis-

tinguished American singer, has discovered that it isn't drink, nor drugs, but chewing gum. That is the real criminal.

Chewing strains the brain, says dear Madame, for nature intended jaws, like every other part of the human body, to be used with moderation.

Is this a hit at William Jennings Bryan, whose jaws are always working overtime?

Furthermore, says Madame, if forty per cent of our young men possess the mentality of children of thirteen, the chief reason is they are incessantly chewing. She thinks it should be forbidden by law.

Now we also know why Israel Zangwill, who did us the honor lately to visit us, accuses us of all kinds of deficiencies. We have no public spirit. We have no sense of humor. Zangwill, who has just left us, says we go to hear him but we do not buy his books. This should prove to him that we do have a sense of humor. If we didn't, we wouldn't pay \$2.00 to hear him just as we pay to go to the "Follies."

In his long indictment against the Americans there was one thing that Zangwill omitted. He might have said that we are so charitable a people and we raise so many hundreds of millions for charitable purposes of our own, besides helping to feed the rest of the world, that it is possible for any two crooks to start a charity and live on it comfortably and happily ever after, says your

Mephisto

Composers' League to Give "Salzburg Program" in Klaw Theater

The promised presentation of a Salzburg program, under the auspices of the League of Composers, will take place at the Klaw Theater on the evening of Jan. 6. The numbers, all of which will have their first New York hearing, have been chosen from the last two summers' festivals of contemporary music given in Salzburg. Yolando Mero, pianist, and Albert Stoessel, violinist, will present Bela Bartok's Second Sonata for Violin and Piano. Schönberg's string quartet with voice, a reconstructed early work in four movements, will be given by Ruth Rodgers and the Lenox String Quartet, and Arnold Bax's new quartet will be produced by Clarence Adler and three members of the Lenox Quartet. Mr. Adler and his brother, Jacob Adler, will play Lord Berner's Valses Bourgeoises, a feature of last summer's festival program. The first number of the League's magazine will be issued to members next month and will contain articles by Edwin Evans, Guido Gatti, Adolph Weissman, Roger Sessions and a department of reviews and opinions.

Morini Hailed in London Début

Erika Morini, violinist, who was due to arrive in America this week, achieved an outstanding success at her London début on Dec. 16, according to a cable received by her manager, F. C. Coppicus. She will make her first appearances in New York as soloist with the Philharmonic on Jan. 13 and 15 and will leave immediately for a tour of the South and a series of engagements in Havana. She will also be heard with the St. Louis Symphony and in a Sunday night concert at the Metropolitan Opera House.

PROVIDENCE, R. I.—Mary Brooks, violinist, and Beatrice Warden, pianist, both members of the Monday Morning Musical Club, gave an interesting recital lately at the Providence Plantation's Club. The Monday Morning Musical Club, of which Mrs. Harold J. Gross is president, heard an attractive program given by its members recently.

Sergei Prokofiev's new violin concerto had its first performance recently in Paris under Koussevitsky, and was so well received that three additional performances are scheduled for the near future.

Mischa Levitzki will give an all-Chopin program at his second and last New York recital in Carnegie Hall on the afternoon of Jan. 18.

Creating American Orchestras in the Public Schools



Two Groups of Future Symphony Players of Oakland, Cal., Practicing in a School Building; and a High School Orchestra of Yonkers, N. Y. Inset: Dr. Victor L. F. Rebmann, Director of Music, Yonkers Public Schools

By Hazel Gertrude Kinsella

MUSIC is one of the finest things in the world. To create in a child a desire for performance of great music, one must make him familiar with great music. In Oakland, Cal., a recent program of one of the Children's Matinée Symphony Concerts bore this motto: "Good music, such as you are hearing today, should be heard over and over again. If music is good music, it grows more beautiful and more interesting every time you hear it. So listen attentively, then take this program home with you. Try to learn how to play some of these pieces on a piano or other musical instrument. Ask others in your family to play this great music for you. But, best of all, learn how to play it yourself."

In Cleveland opportunity is offered the children of the city schools to hear the music played by the Cleveland Orchestra. Through the cooperation of the Orchestra management, the superintendent of schools and the supervisor of music, the Cleveland Orchestra goes to the schools in various sections of the city, and there it gave ten concerts for children alone in the last season. Some

of the players in the Orchestra offered instruction, also, to some of the best players in the public schools, either privately or in classes, each Saturday. Nikolai Sokoloff, conductor of the Cleveland Orchestra, recently told the story of the creation of the children's series, as follows:

"The public schools must develop an appreciation of beautiful things. This is, at first, more necessary than technical equipment. Many people who, as children, were not brought into contact with musical beauty, exhibit a shyness when brought into contact with more than one change of tonality. It is very important that people develop feeling for beauty as children. A symphony orchestra should play for as many people as possible. At one time I played for three years with the Boston Symphony. There it was possible for only about 4500 people to hear the orchestra, and as the same people subscribed for their seats each year, the same 4500 heard it. This, in a city of a million and a half of people! Time and time again, during the three years I played in Boston, I would walk through the streets after the concert, and see all these people who could not go to hear the orchestra. Approximately 4500 people were being brought up on good orchestral music—while the others had no chance to be brought up at all! Right then, I vowed that should I ever direct an orchestra, I would play for as many people as possible."

Making Better Citizens

"We in America are now at the point where we cannot boast our business and mechanical success—we must put them to use. The Symphony must touch where our children are. We need not worry as to whether children at first can sing or perform, but they must be aware of music. Give a child the oppor-

tunity to respond to music and to know it, and you have made that person a better citizen. Train your future audiences by playing for the children, and they will feel what you give them, and drink in the music as a thirsty person in the Sahara Desert would drink. They will not be like some audiences I have seen, where the people just sit and chew—and look dumb! Some players in this country are a success only because of their great business instinct. The United States must become a much more responsive people, and through the children they can be taught to respond to something with subtlety, vision and imagery."

Glenn H. Woods, director of music in the schools of Oakland, Cal., says:

"Instrumental music came into the public schools through the compelling force of its own need. We owe a deep obligation to the American symphony orchestra for the inspiration and desire it gave us for this type of music. We are in error if we catalog musical education in the schools as recreation. It is on record that the instrumental work is not as important as the choral music of our schools, but the instrumental work is technically more perfect. In California, twenty-seven and one-fifth per cent of the school population is studying some form of instrumental music through home demand. The most difficult element in orchestral training in the schools is to obtain the correct balance of instrumentation. This is only possible where the board of education supplies the unusual instruments for the use of the school children, and also teaches them to play them."

What Oakland Schools Are Doing

Concerning the instrumental instruction in the Oakland schools, Mr. Woods said:

"All of our work in instrumental music is conducted by specially trained teachers. There are eleven employed in the grade schools and seven in the high schools. The organizations in the high schools rehearse every day, in school time, like forty-five minute recitations in other academic subjects, and receive equal credits. In the grade schools, the teachers visit the buildings at least once a week, spending from a half day to three whole days, according to the enrolment of the school. The work is started in the third grade and continues through the high school. It is possible, then, for a pupil to have five years in the grade schools and four years in the high school, or a total of nine years' actual experience. Often, in the last year of high school, music is a vocational subject. There is usually at least one string quar-

tet in each high school, and added to this activity there is also a class in conducting in which the advanced students in the orchestras have the opportunity of learning how to beat time and conduct the orchestra in public performance, sometimes in compositions which they themselves have arranged or composed."

"In all orchestral work done in our schools, we place emphasis on the importance of trying to provide for a piece just the instrumentation which the composer uses as his idiom of expression. It is not a difficult thing to interest the students in the best of musical literature. Recently, at one of our big State meetings, when the teachers of music throughout the State met in conjunction with the superintendents, the members of the orchestra from our Fremont School requested that they be permitted to play Beethoven's Fifth Symphony instead of the Torch Dance of Meyerbeer, which had been scheduled on the program."

Community Orchestra Recruited

"Besides these regular school activities, there is another organization which deserves comment—the Community Orchestra, made up of sixty adult players, into which the graduates from the high schools are invited. This orchestra has complete instrumentation, rehearses once a week and is to give a series of three concerts this season as a music-awakening series for the Symphony concerts."

"It is impossible," continued Mr. Woods, "for a well-balanced instrumentation to be procured for the school bands, and especially the orchestras, unless the school system supplies the unusual instruments and lends them to the school pupils under bond. This has been done in Oakland by appropriations from the board of education. Last winter the school music department received a bequest of \$800 from the estate of Cynthia P. Leet, a former teacher in the city schools, who during her lifetime had been greatly interested in the education of children along musical lines. The money was used for the purchase of nine cellos, four violins and three string basses. These instruments are lent to children of promise, under bond to insure their preservation."

Dr. Victor L. F. Rebmann, director of music in the schools of Yonkers, N. Y., has accomplished some remarkable results in building up school orchestras. "Here in Yonkers," said Dr. Rebmann, "the choral work done in the schools for the last fifteen or twenty years has been so efficient and systematic that it has become a tradition in the high schools to

[Continued on page 33]

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Singing Teachers and Ethics

To the Editor of MUSICAL AMERICA:

I should like to take exception to a point of ethics in the teaching of singing, raised in an interview printed in your number of Dec. 1.

A singing teacher who is a member of the recently formed "American Academy of Teachers of Singing" tells of a girl whose voice he tried, and finding that "she not only hadn't any, but she had no ear," he refused her as a pupil, telling her it was of no use for her to study. He goes on to say, "She simply knocked on the door of another teacher who took her as a pupil. When I saw him I asked him why on earth he had done so. 'Well,' he said, 'she's determined to study. I might as well take her money as anyone else. 'What I said to him is not printable.'"

I think that there should be a clear distinction drawn between studying singing as an addition to culture and studying for a musical career. It seems to me that it was quite right for the second teacher to take the pupil in question, so long as he gave her no golden promises. His remark about her money was of course, unethical. He should not have taken her unless he could be interested in her from a pedagogical point of view, to find what spark, though small and deeply hidden, underlay that determination to study.

A master teacher, the value of whose time and experience has been proved, cannot afford to take cases of this kind. But a young and enthusiastic teacher, not yet very busy, may rightly take such pupils, always with a clear understanding of what seem to be their limitations. America needs more study of singing for purposes of general culture; more mothers, for instance who can sing simple fine songs to their children. We need more intelligent audiences. We need people in those audiences who are acquainted by personal study with the classics of song literature. I know a

little boy four years old who can sing many Italian songs perfectly, from memory, merely from having heard his mother practice them. Whether this mother makes a public success of her singing or not, she has laid for her child the foundation of musical taste.

I wish that the American Academy would use its influence for this type of education as well as against the commercialism which promises "a brilliant future" to every new pupil who can carry a tune.

By the way, why does this new American Academy bar women from its membership?

CAROLINE BEESON FRY.

Tryon, N. C., Dec. 20, 1923.

An Excellent Suggestion

My dear Mr. Freund:

I have just had a visit from a Belgian 'cellist, an elderly woman, who has come, like so many others, on account of European conditions.

As I am constantly asked to employ such people on my staff, and naturally am unable to do so, it has come to me whether it would not be well to advise such persons to locate in the smaller cities or towns where there is a need for good music teaching. As it is now, they all flock to our large centers that are over-supplied, and where it is a question of less music instead of more.

On account of this condition, I wonder whether it would interest the editors of our musical papers to focus the attention of the smaller cities upon the opportunities they have to secure first-class European talent to settle in these cities. Also whether the women's clubs of this country could not be influenced to take this matter in hand. In reality, it is another side of the immigration problem, wherein immigration labor should be directed to various centers instead of being allowed to congregate in the cities. Artists should also be directed to other

centers, providing the centers are ready to receive them.

The seriousness of the situation should be realized by those who are in a position to inform the public; therefore, this letter to you. I hope you will give it your attention, as the need of helping such artists is urgent, especially as more may be expected in the near future. Would a national clearing house be an impractical scheme?

JOHN GROLLE,
The Settlement Music School, Philadelphia, Pa., Dec. 22, 1923.

"Musical America" Used in School Course

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA I noticed an article telling of how the publication is used in a certain high school in the West. After reading this article I thought you might be interested in what we are doing here.

Our course for Supervisors and Directors of Music is three years in length. We require all students registered in this course to subscribe to MUSICAL AMERICA. At the present time this means fifty subscriptions.

First and second year students have a weekly convocation of one hour in which current events are discussed, round table fashion, one of our instructors having charge of the convocation. Third year students carry this work in connection with Music History.

We hope that at the end of three years, our students will have acquired the habit of reading current music literature.

ROBERT BARTHOLOMEW, Director,
Department of Music,
State Normal School,
Indiana, Pa., Dec. 20, 1923.

"The Embryo Musician"

Dear Mephisto:

You may remember that early last fall I wrote and asked your advice about publishing "The Embryo Musician," a beginner's book for the piano, myself. You replied that it did not make much difference who published the book, but that it was the work done to make it sell that counted.

After I had sent the manuscript to most of the publishers and had it returned from them, I published it myself as you know. By sending out hundreds of sample copies and thousands of cards, and advertising in your paper as much as I could afford, I built up an interest in it not only here but in Canada and even in England.

Finding that the interest was real, I am glad to say that the Theo. Presser Company of Philadelphia have taken over the publishing of the book for me. I had perfect confidence in the work from the first but if I had not taken your advice and gotten busy with it no publisher would have ever considered it.

I thank you for your good advice. Every time I follow it, good results.

RUSSELL S. GILBERT.
Orange, N. J., Dec. 24, 1923.

A Lift to the Mountain Top

To the Editor of MUSICAL AMERICA:

I know of no better Christmas gift for one who loves music in its big horizons, but who has not been regularly adopted into the MUSICAL AMERICA family, than a subscription to your periodical. To one submerged in out-of-the-way places a periscope is a good thing, but how much better a lift to the mountain top every week—and that is what MUSICAL AMERICA gives its readers every seven days in the realm of music.

W. A. PETZOLD,
Supt. Crow Indian Baptist Missions,
Lodge Grass, Mont., Dec. 13, 1923.

An Ideal "Carmen" Cast

Dear Mephisto:

I stopped in at the Metropolitan during a performance of "Carmen" and for the moment thought I was in a convent.

Although I can never erase the memory of my first "Carmen"—Emma Calvé—I have vision enough to imagine a really thrilling performance, an essentially true to life performance, with a real Spanish cast.

Just think of Marguerite D'Alvarez as Carmen—D'Alvarez, whose singing

of the "Habañera" and "Seguidilla" at her recent concert in Town Hall brought the audience to their feet! Imagine Fleta as Don José, Lucrezia Bori as Micaela, Mardones as Escamillo and Martino as Morales. There would be a cast for you—every one mentioned having a very natural understanding of poor old heart-broken Bizet's every measure, every principal having a glorious voice of the quality to fit in to the very atmosphere of this opera.

Of course this is but a mad dream.
AVERY STRAKOSCH.
New York, Dec. 23, 1923.

To the Editor of MUSICAL AMERICA:

Allow me to send you my hearty congratulations for your splendid annual Fall Issue. We use your magazine very much. I know Mr. Freund's missionary musical work has benefited thousands. Every success to your newsworthy and valuable paper.

ANNIE M. PARRY BUNDY,
Topeka, Kan., Dec. 20, 1923.

To the Editor of MUSICAL AMERICA:

Let me express my appreciation of the musical visits of your valuable magazine, more so now than ever since I left New York City a year ago. I read MUSICAL AMERICA as thoroughly and with as much interest as I do the principal church paper. My one regret is that I did not take an opportunity while in the East to meet Mr. Freund, whose writings I enjoy most of all. Still I meet him every week in MUSICAL AMERICA.

O. N. GLINN,
Pastor, Lutheran Swedish Church,
Kerman, Cal., Dec. 20, 1923.

To the Editor of MUSICAL AMERICA:

I am unvarying in my admiration of your magazine, finding in its pages much in the way of entertainment and information that is valuable.

Mephisto's Musings alone are worth the subscription price, while other features are of such outstanding merit as to elicit my approval. If there is anything in the musical world that is not adequately exploited in MUSICAL AMERICA I am not aware of it.

OLIVER S. METZLER,
Pastor, St. Paul's Methodist Episcopal Church,
Danville, Pa., Dec. 21, 1923.

WHEELING HEARS A CHRISTMAS CANTATA

Maunder's "Bethlehem" Attracts Record Crowd—Philip Gordon Gives Piano Recital

WHEELING, W. VA., Dec. 22.—A dramatic presentation of Maunder's Christmas cantata "Bethlehem" on Sunday, Dec. 16, attracted the largest audience ever assembled in the Scottish Rite Cathedral, and it was estimated that 500 persons were turned away for lack of room. The forces engaged in the performance included an orchestra, the Scottish Rite Male Chorus and the choir of the First Presbyterian Church. Edwin M. Steckel conducted. Irma Beattie-Seabright was the organist, and the stage was in charge of W. D. Fulmer.

Philip Gordon, pianist, gave a recital before a large audience at the Scottish Rite Auditorium recently, playing brilliantly pieces by Mendelssohn, Brahms, Beethoven, Weber, Chopin and Liszt. Elsa Gundling Duga, lyric soprano, was the assisting artist. Edwin M. Steckel acted as her accompanist.

A quartet of prominent local singers was heard in a concert at the First English Lutheran Church. Mrs. Florah Williams and Mrs. Walter Moore were soloists. Mrs. Don Byrum, Mrs. George Shetler, Will Leach and Howard Nesbitt made up the quartet. Accompanists were Mrs. Walter Moore and Mrs. Eethia Frazier Rankin.

On Sunday, Dec. 9, the cantata "Esther" sung at the First United Presbyterian Church by the E. F. Key Choral Club attracted a throng that taxed the auditorium to capacity. The performance was directed by Anna Hilton Otto, musical director of the club.

A highly enjoyable concert by 170 Wheeling High School pupils was given in the school auditorium before a large audience on Wednesday evening, Dec. 19. The High School Orchestra, the Boys' Glee Club, the Girls' Glee Club, a girls' sextet, and several soloists, vocal and instrumental, took part in the program.

Shakespeare's Masterly Use of Songs

"WHILE it is true that Shakespeare did not invent the use of song in plays, he it was who made the play with song occurring in it a consistent art-form," says Richmond Noble in "Shakespeare's Use of Songs," just published by the Oxford University Press. "It was he who first grasped all the possibilities afforded by song for forwarding the action and who made it a vital part in his dramatic scheme. Thus in two of the earliest of Shakespeare's comedies containing songs—'The Two Gentlemen of Verona' and 'The Merchant of Venice'—great superiority over his immediate predecessors, Lyle and Peele, is manifested not only in the more normal manner in which the songs occur, but also in the greater advantage to which they are turned. In the one comedy, 'Who Is Silvia?' is the connecting link between the two parts of the play, and in the other, 'Tell Me Where Is Fancy Bred,' rationalizes Bassanio's choice of the leaden casket. Later in 'Twelfth Night,' 'O Mistress Mine' opens and develops the revelry that leads to Malvolio's interference and the consequent conspiracy against him. Again in 'Love's Labor Lost,' the mock pastorals not only serve as epilogues to clear the stage, but they are also the means of restoring and maintaining in the end the laughing character of the comedy.

"Until comparatively recently the absolute dramatic propriety of the songs passed almost without notice. . . . Consequently it is no matter for wonder that the songs have suffered very badly at the hands of producers. They have regarded the songs as incidental diversions, and accordingly they have not scrupled to omit them in performances or to transfer them to plays to which they do not belong. . . . The late Mr. Lewis Waller saw no impropriety in assigning to the cultivated Amiens the comic 'Owl Song' from 'Love's Labor Lost.' Mr. Granville Barker, in his production of 'A Midsummer Night's Dream,' inserted the entirely irrelevant

'Roses Their Sharp Spines Being Gone' from 'The Two Noble Kinsmen.' . . . There is more to be said in behalf of those who omit the songs, even though thereby they make an episode unintelligible. . . . Touring companies specially labor under a disadvantage. They have not the means to afford a conductor, and for accompaniment they are entirely at the mercy of local orchestras whose capabilities vary. . . . The remedy would appear to lie in very simple musical effects and to be content to use a modified form of pianoforte, such as in the dulcitone, which is portable and is capable of being performed upon by an actor or actress of moderate musical accomplishment.

"The most pernicious of all factors in obscuring the significance of the songs has been the picture-frame stage to which Shakespeare's plays have never been properly suitable. The office fulfilled by such a song as 'Under the Greenwood Tree' is to localize the action, and one of the purposes of 'When Daffodils Begin to Peer' ('The Winter's Tale') is to depict scenery and objects and to mark the season of the year. Obviously, if the scene is already presented to the gaze of the spectator, the mission of the song is, to some extent, superfluous. But this is not the only adverse effect of the modern physical stage on the songs. The front curtain on the picture-frame stage can be dropped while all the characters are on the stage, and thus an episode is ended quite simply. It was otherwise on the Elizabethan stage, where the dramatist had to exercise his ingenuity to devise means whereby, even at the end of an episode, the character could make an effective exit. The most notable example of a song used for this purpose is 'I Am Gone, Sir' ('Twelfth Night'), whereby Feste is able to withdraw most effectively. Likewise at the end of 'Love's Labor Lost,' songs are used to get the characters off the stage. . . . In order to enhance Autolycus's first appearance in 'The Winter's Tale,' song is made to be his mode of entry."

MARK JUBILEE OF SPRINGFIELD CLUB

Massachusetts Singers Give
New Choral Number in
Anniversary Concert

By Julian Seaman

SPRINGFIELD, MASS., Dec. 22.—The Orpheus Club celebrated its fiftieth anniversary amid great enthusiasm at its 146th concert recently at the Auditorium, when an attractive choral program was given by the society, with Caroline Lazzari, contralto, as the soloist, and eighteen players from the Boston Symphony assisting. John J. Bishop conducted. The orchestra was led by Augusto Vannini. Nearly 3000 persons, it is estimated, were present.

A number in whimsical mood, composed for the occasion by Mr. Bishop, "If Doughty Deed My Lady Please," was decidedly graceful and proved an excellent example of really good choral music. The chorus also sang G. W. Chadwick's "Ecce Jam Noctis," a "Serenade" by Franz Abt, Daniel Protheroe's "Vagabond Song" and H. B. Gaul's "Marching to Meet One Bounaparty."

Miss Lazzari's solos were "Lieti, Signor," from "Les Huguenots," a group of old Italian songs; the "Angelus," from Victor Herbert's "Serenade," with the chorus, and a group of English songs. The orchestra played Lacombe's Spanish suite, "La Feria."

The Orpheus Club dates from the winter of 1873, when Louis Coenen, organist and violinist, reorganized a group of seventeen young men whom Amos

Whiting, another music leader, had gathered together for special concerts. The first concert was given on April 14, 1874. Mr. Coenen was conductor until 1879, and was succeeded by George W. Sumner of Boston. When Mr. Sumner died in 1890, E. Cutter, Jr., became leader. Horatio W. Parker, the noted composer, followed him in the 1895-96 season. Mr. Bishop, the present conductor, was appointed in December, 1895.

Robert Braun Scores with Cleveland Forces in Pottsville, Pa.

POTTSVILLE, PA., Dec. 22.—Robert Braun, pianist, and director of the Braun School of Music, was the soloist in a recent concert of the Cleveland Orchestra. He won an ovation from his fellow-citizens in Liadoc's Rhapsody for piano and orchestra, and, as an encore, played a new arrangement by Godowsky of Schubert's Moment Musical. The orchestra made such a fine impression in works by Tchaikovsky, Beethoven and Rimsky-Korsakoff that a return date for later in the season has been booked.

ALBANY, N. Y.—Under direction of Mrs. Peter Schmidt, a chamber-music program was given at the December meeting of the Monday Musical Club, held in the Historical Society Auditorium. A string ensemble comprising Mrs. Robert A. Drake, Regina Held, Lillian Jones, Mrs. Andrew Macfarlane, Mrs. F. B. Stevens and Ruth G. Woodin played pieces by Haydn, Tchaikovsky, Beethoven and Edward German. Mr. and Mrs. Peter Schmidt, violinists, and Lydia F. Stevens, pianist, played a Mozart number. Mary Gibson, contralto, and Mrs. Walter L. Ross, soprano, were heard in solos. The accompanists were Lydia F. Stevens, Esther D. Keneston and Henrietta Gibson.

Risler Comes to United States After Career of Three Decades as Pianist

A PIANIST who reaches the age of fifty without having made a tour of the United States is an anomaly. When that pianist is spoken of in the biographical dictionaries as "one of the greatest of living pianists" wonder grows.

Such a pianist, however, is Edouard Risler, who has just arrived in this country on his first visit, although he has played all over Europe and made three trips to South America.

"It's like going back to one's childhood," says Mr. Risler, "and I feel just as I did when I was a schoolboy and examinations were ahead of me! Fancy making your debut when you are half a century old! And yet that's what I am about to do, for America, as much as I have seen of it, that is, is so absolutely new, so utterly different from anything I have ever seen anywhere that I am reorganizing my method of living, my ways of thinking, in order to meet this great new public on its own ground."

"And my way of playing? No, not that! Art is the same in all places and all times. I am simply going to give my very best and let it go at that!"

Mr. Risler was born in Baden-Baden, but his parents moved to Paris directly after the Franco-Prussian War. He went to the Conservatoire when ten years old and studied under Diemer until he was eighteen. After further studies under Klindworth, Stavenhagen and d'Albert, he made his debut in Paris in 1894.

Played at Wahnfried

"Wagner always interested me," says Mr. Risler, "and I made a deep study of his works, growing so enthusiastic that I abandoned my career as a pianist for two years and settled in Bayreuth where I was répétiteur. I had the privilege of knowing Mme. Wagner very intimately and I often played at Wahnfried."

"Then I was invited to become a member of the faculty of the Paris Conservatoire and in 1906, after the prolonged insistence of Fauré, I became a member of the Conseil Supérieur and also conducted the orchestra, bringing out much modern music. Dukas dedicated a number of his pieces to me."

"One of my 'stunts'—is that what you call it in American?—is recitals of entire works of one composer. I think it is a good idea to give a big work as a whole, so I played all of Beethoven's Sonatas in a series of eight concerts, and again the 'Well-Tempered Clavichord' of Bach. I was advised to give similar recitals here, and perhaps I may; but I shall give a miscellaneous program first."

"Perhaps the most interesting tour I ever made was with Koussevitsky down the Volga. He was very wealthy in those days and hired the Moscow Orchestra for two years, traveling from one end of the river to the other, spreading good music as he went. I was soloist and played all sorts of works, great and small."

Transcribes Strauss Work

"A composition I shall be interested in playing here is my own transcription of Strauss' 'Till Eulenspiegel.' I got the



Edouard Risler

idea of making the transcription from Liszt's arrangement of the Berlioz 'Fantastic' Symphony. Someone has described my 'Till Eulenspiegel' as 'fifteen minutes of difficulty.' It was very popular with audiences in South America."

"The people down there are very enthusiastic, very passionate one might almost say. I gave seventeen concerts in one season in Buenos Aires, and I greatly doubt if I could have done that in any other city in the world. But then, you see, they do not have so many artists there. I don't believe I shall be called upon to give that many in any one place during my present tour. However, I am prepared to give America of my very best and the number of appearances I make depends, of course, upon how people like me."

"If they like me half as much as I already like America, I shall keep on playing indefinitely. We shall see!"

JOHN ALAN HAUGHTON.

Mrs. Lee Schweiger Elected Life President of Musicians' Fund

ST. LOUIS, Dec. 22.—Mrs. Lee Schweiger, founder and president of the Musicians' Fund of America, was unanimously elected life president at the annual meeting at the Hotel Claridge. The following executive officers were chosen: Mrs. Bell, recording secretary; Mrs. M. F. Ruler, corresponding secretary; Mrs. W. J. LaRue, assistant corresponding secretary; Mrs. Walter G. Langbein, financial secretary; Rosa Price, treasurer; Mrs. N. P. Zimmer, Parliamentarian; Mrs. A. W. Lawson, auditor; Clara E. Thoms, chairman of publicity, and Ida S. Dorsey, chairman of membership of the women's division.

Helen Stanley, soprano, will sing in Boston on Jan. 13; in Chicago on Jan. 20 and in Mount Vernon, Ohio, on Jan. 22.

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ROLAND HAYES, Tenor

Pupil of ARTHUR J. HUBBARD, Boston



W. J. HENDERSON in NEW YORK HERALD: Mr. Hayes is in no need of consideration on account of his race beyond the indisputable assertion that he is an ornament to it. He is a genuine artist.

P. D. PERKINS in NEW YORK TRIBUNE: With singing remarkable for its artistic finish and at the same time for its entire naturalness, Roland Hayes, the young negro tenor, won an unqualified triumph in his New York debut last night at Town Hall.

B. R. in MUSICAL AMERICA: All that Mr. Hayes sings is touched with true distinction. He models each interpretation as a sculptor shapes his clay; sensitively, surely and earnestly.

PHILIP HALE in BOSTON HERALD: Dame Nature gave Mr. Hayes a beautiful voice. She also gave him

singing brains. Not content with nature's gift, he has studied intelligently. He has learned also by observation, by pondering his art, and by experience.

H. T. PARKER in BOSTON TRANSCRIPT: In turn, Mr. Hayes' voice has unmistakable individuality. It escapes altogether the wiriness, the reediness, that beset the tenor-kind; while never once does a tremulous note mar it in song.

BOSTON GLOBE: It is peculiarly gratifying to those who have followed Roland Hayes' career in this, his home city, to see him achieve such extraordinary, such triumphant success. If ever an American singer deserved on strictly musical grounds to succeed in concert giving, that singer is Roland Hayes.

ARTHUR J. HUBBARD
VINCENT V. HUBBARD

Studios: 246 Huntington Ave., Boston, Mass.



ANOTHER TRIUMPH FOR GIGLI

as "LIONEL"

in "MARTA"



BENIAMINO GIGLI as "LIONEL" in "MARTA"

But to hear Mr. Gigli sing Lionel we should almost be willing to pay for our seat (a horrid notion, to be sure). He had not sung the part here before, but assuredly he will sing it often hereafter, for his Lionel was the hit of the performance. He sang it beautifully, and was most engagingly gauche and bashful as the rustic lover who was transformed into an Earl of Derby. His "M'appari" aroused a storm of approbation that agitated the Metropolitan chandelier. If it were traditional to repeat it, nothing would have saved him from an encore.—*N. Y. Tribune.*

The engaging Lionel had seemed an exclusively Caruso rôle. Judging by the ovation accorded Beniamino Gigli last evening that tradition may now be his. Mr. Gigli looked the romantic, lovelorn young hero, and he sang it in a free, full, eloquent voice which won him deserved applause and "bravos."—*Evening Mail.*

Tenor Gigli, in wonderful voice, poured his very soul into his tones and scored strikingly.—*New York American.*

Mr. Gigli's Lionel had much to commend it. His voice was thoroughly at home in the music. He sang with restraint and excellent expression, revealing much beauty of tone.—*New York Herald.*

Lionel is an excellent rôle for Mr. Gigli. The music suits his voice and into it he put unexpected fervor and feeling.—*New York Evening World.*

There is, however, only futility in dwelling on the earlier "Martas" and on the Caruso notes muted in the last strains of his "M'appari." Last night was another season; that Lionel is dead, long live the Lionel in the person of Beniamino Gigli who brought a new mood to the rôle.

"Marta" provides Beniamino Gigli with a new rôle and, within its limits, a pleasing one. He was an excessively boyish Lionel, a bit too boyish in those first shy scenes, but he gained courage as the love making progressed, and his "M'appari" brought shouts for encores.—*N. Y. World.*

In the Forest Inn scene (Act III), made notable especially by the aria "M'appari tutto, amor," which New Yorkers remember as Caruso sang it, and which Mr. Gigli accomplished, if not in the Caruso manner, very creditably—like a very, very young Caruso perhaps, as somebody said.—*New York Times.*

Gigli was singing to the heart's content of all.—*New York Sun.*

"Guyed" to Opera Among New Books for Musicians

Humorist Laughs at Heroes and Heroines of the Lyric Stage—Paul Rosenfeld Presents a Musical Chronicle—Book on Harmony by Adolf Weidig—Other Volumes for the Library Shelf

GILBERT and Sullivan enthusiasts—may their tribe increase!—will remember the wail of *Katisha* at the news of the supposed death of *Nanki-Poo*: "Where shall I find another?" Many of them have been echoing the cry ever since the death of Gilbert. Well, another is here, unless one is very much mistaken. His name is Norman Levy, sometimes known as "Flaccus," in F. P. A.'s *Colyum*, and he has just published the most utterly frabjous book of verse, "Opera Guyed" (New York: Alfred A. Knopf) which has come out since Harry Graham's "Misrepresentative Men." In many ways it surpasses this and goes back again to our beloved "Bab Ballads" of Gilbert, with ancestral strains indicating that it is in lineal descent from "The Ingoldsby Legends," "Alice" and also, though faintly, from the "Ode on a Grecian Urn," "Les Illuminations" of Arthur Rimbaud, and "Here Comes One Duke a-Ridin'."

It isn't easy to write a volume of nonsense. If you think it is, try it and you'll find that after a short while a feeling of sadness steals over you that your soul cannot resist. No one can dwell for any length of time on the ethereal heights of nonsense. The atmosphere is too rarified, one's earthly shell weighs too heavily, hence in the fourteen opera plots which Mr. Levy has rewritten in verse, there are several that are dull in spots and one or two which are dull all through. But then some of the "Bab Ballads" are poor stuff, and many of the Ingoldsby Legends fall below the level of "St. Aloys" and "The Jackdaw of Rheims." Mr. Levy has maintained an unreasonably high level in his delectable piffle. One or two of the poems are gems of purest ray serene that can only be characterized by that nondescript yet all-describing word, "arabesque," which is the ne plus ultra of things delightful.

Of the fourteen poems, one vibrates best to "Thais" and "Tannhäuser." The

former won our affection when it appeared in the *Colyum*. We memorized it. We have recited it at social gatherings. The repetition to ourselves of its lilt has cheered us through forty-minute sermons. Pause a moment and contemplate. Breathes there a man with soul so dead who would not react to *Athanasius's* adoration of *Thais*:

"Said he to Thais, 'Pardon me. Although this job is hard on me, I gotta put you wise to what I come down here to tell. What's all this sousing gettin' you? Cut out this pie-eyed retinue; Let's hit the trail together, Kid, and save yourself from Hell.'"

The heroine was evidently cousin-german to the wife of a prominent contemporary civic official, since she replies in the prototype of a remark made by the said wife to a certain queen of one of the few remaining European kingdoms:

"Although this bold admonishment caused This some astonishment. She coyly answered, 'Say, you said a heaping mouthful, Bo."

This burg's a frost, I'm telling you. The brand of hooch they're selling you Aint like the stuff we used to get, so let's pack up and go."

In "Tannhäuser" Mr. Levy's version of the Hymn to Venus and what precedes it would affix the smile-that-won't-come-off upon the lips of Niobe. It goes this way:

"A baritone named Wolfram Started off the show quite gaily Tann looked at Bess and chuckled low, 'This Wolfram guy don't stand no show. He couldn't book with Marcus Loew.' And tuned his ukulele.

"This lieder stuff don't make a hit, I think I'll jazz it up a bit. He bowed politely to the gang. The following's the song he sang: 'These Wartburg janes don't go with me, Gimme a kid with pep. I know one that has it. She knows how to jazz it, Venus is the baby that can teach 'em how to step. So, strike up a tune on the old trombone. Play that haunting solo on the saxophone. Put your arm around her waist and kick up your shoes, Dancing with your Venus Prancing with your Venus Doing those Venusberg Blues.'"

Elisabeth pleads for *Tannhäuser*, not with "Zurück von ihm! Nicht ihr seid seine Richter!" but "No, boys, let it pass. The lad ain't used to mix with class."

One's impulse in reviewing the book is to quote the entire thing from cover to cover and let it go at that. However, as that can't be done, it only remains to say that "Carmen," in a Spanish meter, with a clever illustration in the Beardsley manner, is delightful. "The Rheingold," another experiment in meter, is well done, and "Lohengrin," in the measure used by Guy Wetmore Caryll in his "Bluebeard," is an utter delight. "Pelléas and Mélisande," which ends the book, is priceless. Mr. Levy has reproduced, satirically, the atmosphere of the drama so delightfully that as one finishes it the impulse is to shout "Calloo! Callay!"

The illustrations by Rea Irvin are a decided addition to the book. Mr. Irvin has not only caught the spirit of Mr. Levy's verses, but done so with his eye cocked on the original librettos with a result that is perfection itself.

In fine, get your copy of "Opera Guyed" early. No home can afford to be without one.

JOHN ALAN HAUGHTON.

Mr. Rosenfeld Considers Matters Musical

A COLLECTION of "informal essays" on subjects "furnished by matters lifted into prominence during the music seasons 1917-23"—to quote the publisher's legend on the jacket—is provided

in Paul Rosenfeld's "Musical Chronicle" (New York: Harcourt, Brace & Co.). The subjects seem at first a little oddly assorted, but then it is only fair to recall that some of the essays, in instances here rewritten, have appeared in periodicals over a somewhat extended period. Mr. Rosenfeld writes gracefully in a sort of introduction concerning how boring it is in the spring to so much as consider concert-going and how welcome it is to see the portals of auditoriums yawn in the autumn. That is a profound fact that has more than once been called to the attention of the hard-working musical reviewer.

Mr. Rosenfeld's attitude is that of a music-lover of more than ordinary perception, possessed of a nice and occasionally over-worked "style." He writes of Romain Rolland's absorption in music in phrases of mystic veneration and of the work of the now disbanded Kneisel Quartet with well-deserved encomiums. He looks down from literary heights upon the "banal American" who was induced by the Music League of the People's Institute of New York, under Ernest Bloch's direction, to sing *Palestrina en masse*.

The author's reactions to the music of various modern composers are interesting, though expressed sometimes in an idiom which unites the advantages of sophistication with something of the naïveté of discovery. He lauds the precious d'Indy in a number of pages that are but an amplification of his opening sentence. (Indeed, this volume is not generally guiltless of padding, colorful though it be.) He says some true if biting things about patronage for the artist in America and of the pernicious practice of log-rolling. He has hearty commendation for Schönberg, Stravinsky, Bartok, Bruckner, Satie, Milhaud, Ernest Bloch, and he praises the work of the American Music Guild. There is much in this volume to make pleasant reading, what with the author's discovery of the Bethlehem Bach Choir, the throwing of sops to Saint-Saëns and Walter Damrosch and the epochal discovery that Charpentier's "Louise" is really somewhat thin music. Most of us—barring the Charpentophiles—were able to come to the last conclusion at an early hearing! R. M. K.

New Work on Harmony

TAKING as his motto what he calls the "object of all music study—Learn to Listen," Adolf Weidig has written a text-book on harmony which does not proceed along the conventional lines. "Harmonic Material and Its Uses" (Chicago: Clayton F. Summy Company) is

[Continued on page 15]

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"She has a voice as fresh and clear as a bell."

Photo by George Maillard Keastere

MARY MELLISH

SOPRANO

METROPOLITAN OPERA COMPANY

(Sixth Season)

**Las Vegas Daily—Las Vegas, N. M.,
Nov. 27, 1923.**

The concert given by Mary Mellish was an artistic triumph in every sense. Miss Mellish is a finished artist and exhibits a singing ability comparable with any of the great artists of the operatic stage. The range, tone quality and enunciation of this singer is of an extraordinarily high calibre. Her stage presence was very graceful. Miss Mellish possesses charm and ease that wins her audiences.

**Galt Evening Report—Galt, Ontario,
Nov. 6, 1923.**

Mary Mellish held her large audience from the start, not only with the sweet tone of her flutelike voice, but with her versatile personality, a thing of grace and charm.

**Denver Post—Denver, Colo.,
Nov. 16, 1923.**

Miss Mellish proved to be a delightful interpreter of lyric songs with a very attractive stage presence.

**Tribune-Republican—Greeley, Col.
Nov. 21, 1923.**

The artist sang to a large audience which gave her a tremendous ovation at the close. Miss Mellish's voice was full and rich and it was at all times apparent that she was singing with technical mastery.

The Laramie Republican—Nov. 20, 1923.

From the moment that Mellish first appeared on the stage until she had sung her very last note she had her audience with her. She is a most attractive woman to look at, and has a personality that makes friends at once. Add to this the further fact that she has a most unusual voice, fresh and clear as a bell, beautifully trained, and that she sings with a rare degree of intelligence, and you have a slight epitome of the many charms that this really enchanting artist offers those who hear her.

**The New Wilmington (Pa.) News,
June 6, 1923.**

Mary Mellish, the soloist, was a delight. Such facility, such ease, and such richness of voice are heard but seldom, and she thrilled the audience. She displayed a thorough musicianship and has a personality and grace which won the affection of her audience.

Mt. Carmel (Pa.) Item, April 3, 1923.

Mary Mellish possesses a charming personality and is blessed with a voice of engaging freshness, beautiful quality and expressiveness. Her singing was greatly appreciated and she was recalled several times.

Management: HAENSEL & JONES, Aeolian Hall, New York

New Volume for the Musician's Library

[Continued from page 13]

not so much a course of study for young students as a handbook for teachers who are training serious musicians and composers. It aims not to give the student definite rules and examples, but to encourage him to do individual research. "I have learned," Mr. Weidig says, "that satisfactory results are not obtainable when the student is taught only to fill out examples. . . . He can prove his comprehension of the subject matter much more convincingly by furnishing his own illustrations according to given models."

The book begins with definitions of primary musical terms and proceeds through an analysis of intervals and chords to a detailed study of transition and modulation. Intervals, Mr. Weidig believes, should not be taught from the scale, in the accepted method. Specific intervals, he argues, occur in more than one scale, and their origin should not be limited to a single scale, but they should be allowed to retain their individuality.

In his examples and models for students Mr. Weidig does not simply reproduce a few bars of a well-known composition. He gives original models and suggestions to help the student compose examples of his own. He emphasizes both the harmonic and the melodic content of the work. Moreover, he does not confine himself to rules of harmony which apply only to compositions in the classical style. Instead of a series of don'ts, Mr. Weidig discusses the points as they apply to modern music and analyzes them. It is not enough, he believes, for the student to understand music which follows the rules; he must also have a complete comprehension of the music which breaks them.

Through this the student may establish a standard of judgment for himself; he will "learn to listen." Not that Mr. Weidig believes in the discarding of rules. He is, as he himself says, definitely opposed to the ultra-modernist school which stands for atonality. But he is optimistic. He thinks that out of what he terms the chaos will come another beauty. At least he accepts it philosophically with "Tomorrow is problematic, today is real, yesterday begins with Bach."

H. M.

First Aid for the Music Lover

HUNDREDS of years ago the crusading armies, as they lay camped at evening before the walls of Jerusalem, whiled away their time with songs. One tune in particular was a favorite. It was simple and brief; yet something in its healthy, vigorous spirit caught and held the interest of the Crusaders. Today, after nearly eight centuries, we still sing that same song—to the words, "We won't come home until morning."

The foregoing words begin Dorothy Tremble Moyer's "Introduction to Music Appreciation and History" (published by Oliver Ditson Company, Boston, for the Division of University Extension of the Massachusetts Department of Education). This sketchy, graphic method of narrating musical history is followed throughout the 125 pages. At the end of each chapter appears names of records and also examination questions. The author does not assume, of course, to do more than cover the early history

of music in a general, untechnical fashion, and she has succeeded admirably in conveying information in a readable, straightforward way.

Some exception might be taken, however, to the fact that Miss Moyer, like many other well-intentioned historians, takes it for granted that a half-dozen well-known names complete the gallery of American modern composers. We have today a very active group of composers representing the modern tendency, such names as Whithorne, Hadley, Kramer, Jacobi, Ware—to mention merely a handful at random. If our musical educators persist in overlooking modern names, can we wonder that worthy contemporary composers are neglected in the curriculums of leading institutions of music?

A. H.

Developing the Young Pupil's Instinct

A"RHYTHMIC METHOD" of teaching music is outlined in T. H. Yorke Trotter's "The Making of Musicians" (New York: E. P. Dutton & Co.). Mr. Trotter, an organist of note and a member of the faculty of the Eastman School, lays down the thesis that music should be a natural form of expression. The greatest artist, he says, is the one who has the strongest intuition. It is necessary to begin the development of the instinct for art at the very commencement of teaching. A fundamental principle of his system is, therefore: "All exercises should have musical meaning in them and should be given with a view to developing the musical instinct of the pupil, so that he may learn the language of music through music itself."

The instinct of the child for constructive activity should be taken advantage of. Some example of the writer's method in inculcating the fundamentals of theory are that the sounds first taught should be those of the triad, and after this the major and minor scales, as determined by the major and minor triads. Similarly, rhythm, accent and phrasing should be taught, the author contends, by actual illustration and by having the pupils march or clap their hands to the accented beats. The study of notation should come after the feeling for music has been established.

The book is an excellent one for the teacher, as it contains suggestive methods for varying the too-often stodgy routine of instruction.

R. M. K.

Stories from Operas

THERE are innumerable books written on stories of the standard opera, but there always seems room for one more. "Stories from Great Operas," by J. Walker McSpadden (New York: Thomas Y. Crowell Company), treats operatic story and legend in a way quite different from the usual guide, and by this fact is put into a different class. The work contains the stories of nineteen operas, all of which have been heard within the last decade or so and practically all of which are in the répertoirs of our leading opera organizations. Mr. McSpadden makes no attempt at analysis of the musical side of the works; he gives no historic facts concerning sources of plots, first performances, casts of singers. He tells the stories, paraphrasing the dialogue in many places in a delightful, conversational way that is not only of high interest as reading, but which will also serve to fasten the plot in the reader's mind. Also, the stories are written in a way which is quite within the mental grasp of the young reader. The book is beautifully made and contains twelve illustrations in color. These in themselves are works of art and add greatly to a volume which should find its way into the libraries of all music-lovers.

For the Children

"MOTHER STONER'S JINGLE-LAYS," the words by Winifred Sackville Stoner, Jr.; airs by "Mother Stoner," arranged and co-edited by Arthur Hunt (New York: William B. Eekins, Inc.), is a book of songs for children which should have a wide appeal both for the little ones and those who take pleasure in their interests. The book is the outcome of years of experience, and the songs, eighty-six in number, have all been used with success in the Natural Education Schools. They are all strongly rhythmic in character and all have a distinct purpose, some teaching valuable truths which many

grown-ups might learn with profit, such as the signs of the Zodiac and their places in the Circle of Months, the number of bones in the human body and the history of the United States. The songs are all cheerful and optimistic and many of them play songs which cannot fail to delight all children. The tunes are simple and of short enough compass to be within the vocal abilities of anyone. The book itself is attractive in form and make-up, with the exception of the illustrations, which are crude in execution and hardly calculated to instill ideas of the best in line-drawing into the child mind. As regards the matter of the book, it can be very highly recommended.

J. A. H.

A Pocket Dictionary

APOCKET DICTIONARY, by the limitations of size, cannot be all-inclusive, but a recent German work of 150 pages, H. J. Mosser's "Musikalisches Wörterbuch" (Leipzig: B. G. Teubner), is "handy" and full of suggestive pointers. Its chief virtue is the fact that it manages to get a lot of salient facts into so small a compass. Four inches of half-page text, under "Dissonance," for example, contain references to a half-dozen works on the subject. The volume forms the twelfth of a series of dictionaries on the sciences published by the Teubner firm.

R. M. K.

LIGHT OPERA IN TOLEDO

"Girofle-Girofla" Presented by Local Forces—Visiting Artists Heard

TOLEDO, OHIO, Dec. 22.—The Toledo Opera Association gave four excellent performances of Lecocq's "Girofle-Girofla" under the leadership of Joseph Sainton last week. Alternate casts of principals appeared, and the leading rôles were filled by Agnes Kountz Dederich, Mrs. Alexander Houston, Helen Masters Morris, Mrs. H. J. Sherman, Irene Foote, Beulah Shortt, Lenna Leibus, Mrs. C. R. Knighton, George Blair, Herbert Boynton, Julius J. Blair, John Ehrle, Ray Koche, Russell Clevenger, Harry Turvey, and August Hoffman.

The Ukrainian National Chorus sang on Dec. 4 at the Coliseum, and enthusiasm ran high throughout the evening. Sergei Rachmaninoff, pianist, gave a recital on Dec. 5, and was warmly greeted by an audience which was of good size in spite of rain. This concert and that of the Ukrainian Chorus were under the Bradford Mills management.

J. H. HARDER.

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Rena Lazelle on Tour in Middle West Following Success in Grand Opera



Rena Lazelle, Soprano

Rena Lazelle, soprano, a pupil of Ross David, is on tour of the Middle West after her return from San Francisco, where she appeared with success in the series of grand opera performances given under the direction of Gaetano Merola. Miss Lazelle made her début in Puccini's "Suor Angelica" and also sang in "Gianni Schicchi." She studied with Ross David for several years in New York and coached with the late Victor Maurel. Last season she was given the position as head of the vocal department of the San Francisco Conservatory, and gave a series of recitals on the Pacific Coast, winning praise for her fine vocal quality and style. She will give a recital in Chicago on Dec. 30.

Montreal Hears Visiting Pianists

MONTREAL, Dec. 22.—Two visiting pianists were heard here recently—Mischa Levitzki and Erwin Nyiregyhazi. Mr. Levitzki, at Windsor Hall, played with artistic refinement and beauty of tone a program which included Schumann's Symphonic Studies, the Bach-Tausig Toccata and Fugue in D Minor, a Chopin group and numbers by Ravel and Debussy. Mr. Nyiregyhazi's recital was given at the Orpheum.

FRED PELLETIER.

Of Gabrilowitsch's Performance of the Beethoven "Emperor" Concerto with the N. Y. Philharmonic Orchestra (Dec. 6-7),

Lawrence Gilman Wrote in the Tribune:

"Then came Mr. Gabrilowitsch, and criticism seemed for a while to lose whatever excuse it may have had to cumber the earth—for there is little that can be said of the episode except that the pianist played Beethoven's Fifth concerto in E flat major, and that he played it as beautifully as we have ever heard it played—with transcendent loveliness of spirit and of tonal embodiment, with a cantilena that still haunts the inward ear, with a breadth and ardor of imagination, an amplitude of style, which seemed to us suspiciously akin to consummate art."

"Nor were we alone, apparently, in this impression, for the audience applauded Mr. Gabrilowitsch as if great performances of the 'Emperor' Concerto were the rarest things in the world, which, perhaps, they are."

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San Francisco "Bulletin"

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Los Angeles "Examiner"

Georgette Leblanc held her audience spellbound.

Los Angeles "Evening Herald"

She captured her audience the moment she appeared on the stage.

Los Angeles "Times"

She recited, she sang. The spoken word had a velvety caress, the song came winningly from the lips. Such grace of manner, such music of voice.

San Francisco "Examiner"

HERE IS FRENCH ART THAT MAKES HISTORY! LEBLANC IS AN INSPIRING, LET US SAY, AN IMMORTAL FIGURE. SARAH BERNHARDT, ELEANOR DUSE, GEORGETTE LEBLANC—SO SHOULD READ THE RECORDS OF GREAT STAGE WOMEN OF OUR TIMES.

Chicago "Evening American"

Beneath the richness of effect which Mme. Leblanc secured, there was the beautiful workmanship of a culture which in many ways has outstripped that of any other nation. The French admiration for clearness and frankness of style, for seizing adroitly and dispassionately upon lambent moments of passion, of aspiration, of all which touches the soul with nobility and with sadness, was so clear in this actress' delivery of verses great and small that one looks forward with impatience to her return. *Chicago "Daily Journal"*



Like some sinuous golden peacock she flashed upon our astonished view and gave a recital the like of which has never been heard in San Francisco.

San Francisco "Journal"

Whether she addresses her listeners in song or in the spoken drama, Mme. Leblanc succeeds by means of her remarkable histrionic virtuosity, if I may borrow from the vocabulary of the instrumentalist. Her technic is so finished that it quite disguises itself. Her use of it is a lesson in interpretative economy.

Chicago "Herald Examiner"

Art Direction Georgette Leblanc, Inc.
Fisk Building, New York City
Louise Davidson, Manager

Plainfield Symphony Gives Concert

PLAINFIELD, N. J., Dec. 22.—The Plainfield Symphony, Christiaan Kriens, conductor, gave its eighth concert in the high school auditorium on the evening of Dec. 3. The organization showed the progress it has made in its four years of existence in a program that included Mendelssohn's "Fingal's Cave" Overture, Grieg's "Peer Gynt" Suite, Tod Boyd's Samoan Lullaby, arranged for strings by Mr. Kriens, a Waltz by Porter Steele, a native of Plainfield, and Tchaikovsky's March Slav. The orchestra was assisted by William Littlewood, first cellist of the society, who played Bruch's "Kol Nidrei" and numbers by Cui and Gabriel-Marie. The concert drew a good-sized audience.

Honor Fourdrain's Memory in New Jersey Concert

MOUNTAIN LAKES, N. J., Dec. 22.—The MacDowell Club, Gena Branscombe, president, recently gave a memorial concert for the composer, Felix Fourdrain. The program opened with the reading of a tribute by Gena Branscombe entitled "Felix Fourdrain and the Modern French Idiom." Mrs. William Henry Capen, soprano, sang a group of Fourdrain songs and other numbers, with Florence Cross Boughton at the piano. A group of three part songs by members of MacDowell Choral, Mrs. Arthur Forwood Bower, director and accompanist, included Fourdrain's "At the Gates of Seville" and "The Yellow Dove." Mrs. Frederick W. Davis was hostess.

Tsianina and Cadman in Bangor Concert

BANGOR, ME., Dec. 22.—Princess Tsianina, mezzo-soprano, and Charles Wakefield Cadman, pianist, appeared in recital at City Hall on Dec. 6, under the auspices of the Bangor Business and Professional Women's Club. Both artists were acclaimed in a program which included several of Mr. Cadman's compositions. JUNE L. BRIGHT.

Estelle Gray-Lhevinne Plays in Greenville

GREENVILLE, PA., Dec. 22.—One of the most interesting musical events of the season was the violin recital by Estelle Gray-Lhevinne, under the auspices of the Conservatory of Music of Thiel College recently. A large audience demanded many extra numbers.

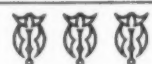
Bergen County Plans Concert

HACKENSACK, N. J., Dec. 22.—The Amphion Glee Club of Bergen County, Alfred Boyce, director, will give its first concert in the auditorium of the State Street School on the evening of Jan. 11. Roemaet Rosanoff, cellist, will be the assisting artist.

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Choral Club of Dallas Attains Twentieth Year



Officers and Members of the Wednesday Morning Choral Club of Dallas, Tex., Assembled at the Celebration of Its Twentieth Anniversary. 1, Mrs. Tom W. Moore, Chairman of the Year-Book Committee; 2, Mrs. R. T. Skiles, President of the State Federation of Music Clubs and First Treasurer of the Wednesday Morning Choral Club; 3, Cora E. Behrends, Organizer and First President; 4, Mrs. O. L. McKnight, Now in Her Third Term as President; 5, Mamie Folsom Wynne, Conductor; 6, Mrs. James Blaine Le Bow, Accompanist; 7, Mrs. Harold Hart Todd, Hostess at the Celebration, and 8, Mrs. J. A. Brady

DALLAS, TEX., Dec. 22.—The Wednesday Morning Choral Club, which has exercised a notable influence in fostering music in this city, celebrated its twentieth anniversary on its assembly day, Oct. 19, when the club met in the new home of Mrs. Harold Hart Todd, University Heights, for an attractive musical program.

The club was organized by Cora E. Behrends in October, 1903, with twelve charter members and the first officers were Mrs. Behrends, president; Mrs. Shirley M. English, vice-president; Mrs. R. T. Skiles, treasurer; Mrs. Fred G. Chace, secretary; Tassie Spann, librarian; Mrs. Walter L. Williams, Elizabeth Frierson Crawford, conductor, and Mrs. Walter L. Williams, accompanist. When Miss Crawford resigned to go to Europe, Mamie Folsom Wynne succeeded

her as conductor and has held that office continuously for sixteen years.

The present officers are Mrs. O. L. McKnight, president; Mrs. R. H. McDill, first vice-president; Mrs. Ralph Smith, second vice-president; Zita Friedman, recording secretary; Mrs. J. G. Moffitt, corresponding secretary; Mrs. J. B. Thomas, treasurer; Mrs. H. L. Dulaney, financial secretary; Frances Bretherton, librarian; Mrs. Frank Cooney and Mrs. Will Baggett, assistant librarians; Mrs. George L. Jackson, historian; Mrs. Julian Wells, parliamentarian; Mrs. Julian Capers, Jr., press correspondent; Mrs. Wynne, conductor, and Mrs. James Blaine Le Bow, accompanist.

Mrs. McKnight is now in her third term as president. Mrs. Chace, Mrs. Nat Turney, Mrs. George W. Baker and Mrs. Julian Wells have also been among

those who have zealously contributed to the advancement of the club. There are 110 active members on the roll, in addition to honorary and visiting members. One of the features of the organization's activities has been its philanthropic work.

Mrs. McKnight opened the program at Mrs. Todd's home with an address of welcome. Vera McNew Whittle, soprano, sang Tosti's "Good-Bye" and Scott's "The Wind Is in the South"; Ruth Anthony Hudson, contralto, sang Del Riego's "Slave Song" and Galloway's "O, Heart of Mine"; Hedley Cooper, violinist, played numbers by Wieniawski and Sarasate; a reading was given by Mrs. Walter Paul Romberg and harmonica solos were played by Fred Sonnen. The accompanists were Mrs. J. A. Brady, Mrs. Ralph Smith and Mrs. James Blaine Le Bow. A. C.

ALBANY RELISHES OPERA

Wagnerian Company's Visit Arouses Hopes for Future Seasons

ALBANY, N. Y., Dec. 22.—The Wagnerian Opera Company, in a three days' visit ending recently, presented Wagner's "Tannhäuser," "Walküre," "Meistersinger," and "Lohengrin," and Mozart's "Marriage of Figaro." It had been several years since Albany had enjoyed a season of opera, and the performances were so good and were so enthusiastically received that high hopes have been aroused that this city may have the privilege of hearing opera regularly each season hereafter.

John Gaston, Greek baritone, resident here, gave a song recital on Monday evening, Dec. 17, in the Greek Church Hall, accompanied by Dr. Ernest T. Winchester. Mr. Gaston was heard in both Greek and English songs. Marion Conklin, pianist, assisted.

W. A. HOFFMAN.

WASHINGTON.—Dr. Alexander Henne-man, professor of music at the Catholic University, has been giving a series of "Illustrated Talks on Music" at the Kitt-Knabe Studios, Tuesday evenings, the first two being on "Rhythm" and "Melody" and proving of great interest to music lovers. The assisting artists have been Mrs. C. C. MacDonnell, soprano; and Mrs. Robert LeFevre, soprano. Beatrice Wainwright, soprano, was the assisting soloist at the eighth free community "Sing," at the Central High School Auditorium, singing Musetta's Waltz-Song from "Bohème" and "The Moon behind the Cottonwood" by Cadman. Helen Harper, soprano and Margaret Callahan, mezzo-soprano, were the assisting artists from Paul Bleyden's studio, at the seventy-ninth community "Sing."

Cecil Arden, mezzo-soprano of the Metropolitan, assisted by the Boston Symphony Ensemble, will give a concert before the members of the Chopin Club in Providence, R. I., on Jan. 13. She will also sing for the Providence Music League on the same day, presenting "Carmen's Dream" by Buzzi-Peccia.

GREET "COSI FAN TUTTE"

Hinshaw Company Visits Hartford—Orchestral Series Opened

HARTFORD, CONN., Dec. 22.—"Così Fan Tutte" was admirably performed by William Wade Hinshaw's company on Dec. 7 at Unity Hall, under the auspices of the Musical Club of Hartford. The audience was enthusiastic.

The Hartford Philharmonic Orchestra, under the baton of Henry P. Schmitz, opened on Dec. 3 its series of concerts to be given at Parsons' Theaters, with a program of which Rimsky-Korsakoff's "Scheherazade" was a feature. The sections for solo violin were played by Louis Edlin. Reinold Werrenrath was vocal soloist.

BURTON CORNWALL.

Mildred Dilling Coaches Chicago Class

Mildred Dilling, harpist, has concluded her second western tour, where she was heard in recitals in Marion,

Ind., Springfield, Ill., as soloist with the Matinée Musical Club of Bloomington, Ind., and in Chicago in joint recital with Charline Dilling Brewer, violinist, and Paul Mallory, tenor. Her January engagements include a series of recitals with Edgar Schofield in New England, and an individual appearance in Newport, R. I. Miss Dilling will remain in Chicago during the holidays for the purpose of coaching a class of professional harpists in that city.

McCall Lanham Heard in Washington

McCall Lanham, baritone, gave a recital before the Arts Club of Washington, D. C., on Dec. 11. His program included the "Toreador Song" from "Carmen," songs by Lully and Secchi, a German group including Brahms' "Ständchen," and numbers by Massenet, Cadman, Deems Taylor and Huhn. In response to the demand of the audience he added a number of Negro spirituals. Edith Stetler played the accompaniments.

EDWIN SWAIN

BARITONE

Wins New Laurels in the South

News and Observer, Raleigh, N. C.

His voice is a clear, smooth, dark voice . . . His diction is well nigh perfect.

Greenville News, S. C.

Edwin Swain, baritone, was particularly impressive with the "Trumpet" number.

The Piedmont, Greenville, S. C.

Edwin Swain, baritone, was exceptionally good, his voice was flexible, strong and most pleasing.

The Piedmont, Greenville, S. C.

Edwin Swain handled his powerful recitatives and arias with the ease and effectiveness that come from experience. . . . The roundness and fullness of tone greatly enhance the beauty of the recitatives. . . . He went easily from the distinctly accented recitative to the fine legato of the arias.

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THE Philharmonic Society OF NEW YORK New England Tour

WILLEM VAN HOOGSTRAATEN, *Conducting*

From the very first bar of the symphony of an amazingly fine spun pianissimo yet clearly audible, Mr. van Hoogstraten showed himself a conductor of splendid parts. As well as this pianissimo, he can secure from his players a sonorous fortissimo of overwhelming volume, and every gradation between.

He can make, in short, his forces do his will. Of their technique, therefore, nothing further need be said, since to do what Mr. van Hoogstraten willed yesterday is quite as much as need be expected of any orchestra. A finely endowed musician with a sensitive feeling for beauty of phrase and a keen sense of rhythm, abundantly blessed with the faculty of preserving proportion, and well knowing how to achieve a slow mounting overpowering climax, Mr. van Hoogstraten gave the Tchaikovsky Symphony a reading remarkable for its sheer musical beauty. Emotionally, however, he won a still more notable triumph. Today it is no easy task to stir an audience with the Pathétique Symphony. Misled by the title, too often conductors have overstressed the emotionalism of this music, till its passion gets torn to tatters, its tears which ought to well from the depths of some divine despair, degenerate to the whines and wails of hysteria.

Mr. van Hoogstraten refrained from crowding the music too hard in an effort to squeeze out every iota of emotion it may hold, and something more. Thereby he secured what of emotion the music actually contains—and that is surely enough! The performance was a wonderful instance of a glowing temperament controlled by good taste and keen intelligence.—*The Boston Herald, Boston, Mass.*

Mr. Van Hoogstraten and his able men gave a truly memorable reading of this great symphony. The conductor is a comparative newcomer to this country, having been here about 12 months, and in this short time has become one of the most eminent and popular orchestra conductors in the land.

It was gratifying to note the perfect sympathy between the masterful leader and his orchestra, and their sympathetic response to his graceful and elastic beat. He received a great ovation and was recalled many times before the concert could go on.—*Worcester Daily Telegram.*

Holyoke was immensely satisfied with her one big orchestral concert of the year at the City Hall last night. The New York Philharmonic under new leadership and with new faces in both front and back lines gave a superb concert. One veteran of as many concerts as Holyoke has ever had, some fifty years or so, at the end of the gorgeous third movement of the Symphony leaned out and said: "Has Holyoke ever had anything done better than that?" Probably not.—*Holyoke Daily Transcript.*

Willem van Hoogstraten, who follows the most distinguished line of conductors since the Philharmonic came to life, is a prodigy of the bâton of exceptional ability; he has ability to obtain from his men what he wants without sensational motions, but with a fine balanced musical sense.—*Register, New Haven, Conn.*

There is a wealth of violins, the players of which are so well trained that their bows move with the precision of a great machine. There is nothing mechanical, however, about the music they produce, for there is wonderful expression as well as accurate time. The orchestra is rich also in its base section and the whole combination blends together in a manner that can not fail to please the senses of all who listen to it.

Willem van Hoogstraten, the conductor of the orchestra, has great success in co-ordinating the efforts of his players, building up tone effects and maintaining the rhythm that is essential to a finished interpretation of important compositions. He does not indulge in

as many motions as some directors, but he keeps the members of the orchestra in complete control, so that the music produced has the effect of tones of a great pipe organ played by the master.—*The Evening Day, New London.*

As a conductor Mr. Van Hoogstraten is a fascinating figure. He seems to his audience to be the creator of the wonderful symphony and great masterpieces he interprets so superbly, with such matchless skill and splendor.—*The Times Leader, New Haven.*

The orchestra appeared under the direction of William Van Hoogstraten as conductor, and from the first wave of his bâton, that every member was under its guide was apparent. The program was long and so selected that all the moods and shadings were interpreted, and when it is remembered that 100 musicians made up the orchestra the marvelous unity of the instruments was something to stir the blood and make the flesh tingle.—*New London Daily Globe.*

The concert given in the John M. Green Hall last evening by the New York Philharmonic orchestra will not soon be forgotten. The program was varied and highly interesting; and the orchestra under the direction of its new leader, Willem van Hoogstraten, played not only with the technical excellence which has long been characteristic of it, but also—what was inspiring to the audience—with genuine enthusiasm. Evidently Mr. van Hoogstraten is able to rouse his men to throw themselves into the music they are playing. There was nothing perfunctory in the performance last night, no hint of routine work; on the contrary the remarkably animated and varied flow of sound, with its rising and falling, its strong pulsation, the string crescendos, the dimenuendos which held the audience enthralled, all had the freshness of spontaneity. Mr. van Hoogstraten has inspired his men; and having inspired them, he has recreated an orchestra. Therewith he calls forth music that is, as it seemed to us last night, instinct with the individuality, the personal quality, of the composer who wrote it.—*Daily Hampshire Gazette, Northampton.*

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VICTOR RECORDS



WEEKLY SURVEY OF EUROPE'S MUSIC



Early Milhaud Opera Produced in Paris

PARIS, Dec. 15.—The latest novelty at the Opéra Comique, under Albert Wolff, was Darius Milhaud's early work, "La Brébis Egarée" (The Lost Sheep), which he describes as "a musical romance in three acts and twenty scenes." The work, the libretto of which is by Francis Jammes, is scarcely in the style championed by Milhaud at the present time. Far from it; indeed, the score is quite after the Debussy manner, and the most radical dissonances are smoothed over so as not to offend sensitive ears. The orchestration is sonorous, fluent and original and carries out the intention of the composer.

The story deals with a young and charming woman who in a moment of enthusiasm has married a straightforward, upright man. She runs away with her husband's friend and in a short time is in the depths of poverty and misery. The husband is a comprehending and charitable man and takes her back again.

The story, it is easily seen, is one of simplicity, and the text, dealing with every-day affairs such as flannel shirts, umbrellas and wet goloshes, occasionally provokes considerable hilarity. Mr. Milhaud has circumscribed himself with a somewhat monotonous style of writing for the voices which it would be difficult to prolong successfully through twenty scenes, and with a text as difficult as the present one, a more supple and restrained technique would have been more effective.

Just why Mr. Milhaud has seen fit to bring out a work so unbelievably, so naively, so furiously Debussyan and so absolutely the opposite of that school for which he now stands is a matter for some conjecture. Milhaud is still a young man and it is to be hoped that his present works, equally with "La Brébis Egarée," are merely stepping stones to other things to come. He has always been a stylist and has tried and rejected several styles, so one is still left in doubt as to his reason for the present production.

Much credit is due to the singers who interpreted the work admirably, Miss Balguerie, Mr. Salignac and Mr. Baugé, as well as to Albert Wolff, who conducted it with skill.

An interesting concert of Danish music was given recently under the auspices of the French Association for Artistic Expansion and Exchange at which a number of unfamiliar works were heard. The program began with a string quartet by Carl Nielsen, following which another work in the same form, by Knudange Riisager, was given. The remainder of the program comprised a

Sonata for 'Cello and Piano by Peter Gram, Two Melodies by Louis Glass, "Le Tombeau du Poète Hafiz" by Paul Schierbeck, two song groups by Peter Heise, perhaps the most interesting things on the program. The songs were admirably interpreted by Aage Thygesen, tenor, and Thyra Larsen, soprano, both of the Copenhagen Royal Opera. The string quartet was composed of Gunna Breuning, Geshard Rafn, Ella

Faber and Poulus Bache, of whom the last named deserves especial mention for some very fine playing. The pianists were Max Ritter and Christian Christiansen.

Innumerable recitals have been given in the various halls, and among the artists being heard were Maria Barrientos in joint recital with Joaquin Nin, Emma Boynet, Josef Szigeti, Jeanne Montjovet with Hélène Léon and an exceedingly fine recital by Marcel Ciampi. The *grands concerts* have all been in full force, though nothing startling has appeared on their programs.

London's "Ronproms" Draw Large Houses

LONDON, Dec. 15.—Sir Landon Ronald's promenade concerts in the Albert Hall, popularly known as the "Ronproms," while they are largely patronized, have not yet succeeded in establishing the intimate atmosphere which predominates at the Queen's Hall Proms. The audiences, however, judging from the satisfied expressions on their faces, are pleased at what they hear and they may well be if all the concerts are as excellent as that given recently when the Garden Scene from "Faust" was sung by Miss Fisher, Miss Hill, Mr. Turner and Mr. Radford. Miss Fisher's singing of the Jewel Song was particularly fine. Mr. Radford also was heard in two arias from "Carmen," all winning prolonged applause.

Under Felix Weingartner, as guest-conductor, the London Symphony was heard in a conservative program consisting of the "Egmont" Overture, Mozart's E Flat Symphony and Brahms' C Minor Concerto for Cello with Pablo Casals as soloist.

Eugen d'Albert made a profound impression at his recital in Aeolian Hall, although it seemed at times as though he were anxious to extract volume of sound from the instrument regardless of tone quality. This was particularly noticeable in the Brahms F Minor Sonata.

Ernest Schelling, with Sir Henry Wood's orchestra, did some beautiful playing especially in Mozart's A Minor Concerto. Mr. Schelling's Suite Fantastique for piano and orchestra, with the composer as soloist, was very well received and merited the applause bestowed upon it.

Ben Davies drew a large audience to Wigmore Hall, and Mildred Wellerson, a young American 'cellist was also



Sketch from "The Graphic"
Sir Landon Ronald

heard by quite a throng in the same hall. One of the most interesting numbers was a Paganini Concerto transcribed by herself. Other recitals of distinct merit were given by Birgit Engell, Danish soprano, Anne Thursfield, Marie Aussenac, Albert Sammons and William Murdoch in joint recital, Katherine Campbell, Elsie Steele and Jean Robley.

Two interesting symphony concerts were given by Serge Koussevitsky in Queen's Hall with the London Symphony under his baton, and Sir Henry Wood with the Queen's Hall Orchestra. Both concerts drew large audiences.

German Works Sung in Prague

PRAGUE, Dec. 10.—Two operatic stages are busy this season in Prague. The regular Czech company has this season included in its repertoire Dvorak's comic opera, "Peasants Are Rogues" and Halévy's "La Juive." In the latter work the principal rôles were sung by Theodor Schütz as Eleazar and Bozena Petanova as Rachel. The Dvorak work utilizes folk-songs and national dances and is at moments reminiscent of Smetana's "Bartered Bride." At the New German Theater, despite the antagonism against things Teutonic since Czechoslovakia regained her autonomy, an excellent German company sang "Rheingold," "Walküre" and other works in the early autumn under the leadership of the well-known composer, Alexander Zemlinsky. Among the singers in the cast was the noted baritone, Joseph Schwarz as Wotan, and a competent *régisieur* was brought from Berlin to stage the Wagner works.

BARCELONA, Dec. 12.—A new work, entitled "Les Illes Medes," by Juli Garreta, was recently given at the Palácio de la Musica Catalana. It received such enthusiastic applause that one may predict with assurance that it will shortly be heard throughout the musical world.

MARSEILLES, Dec. 13.—Guy Ropart's symphonic sketch, "A Marie Endormie," recently had its first hearing here under the baton of Mr. Sechiari. The audience, while it applauded the work, seemed a little in doubt as to its intention.

City of Havre Awards Prizes for New Operas

HAVRE, Dec. 15.—The prizes in the operatic competition instituted by the city of Havre have been awarded. The first to Marcel Labey for his "Béren-gère" and the second to René Lenormand for "Le Cachet Rouge." Seven works were entered in the competition. "Béren-gère" is in two acts and has only four characters. It deals with episodes in the life of Berengaria, wife of Richard I of England. Both operas will be mounted here during the winter by Mr. Durand.

BUCHAREST, Dec. 10.—Vincent d'Indy opened the series of symphony concerts here as guest conductor, presenting a program largely of French works, though with several by native Roumanian composers, including an Overture by St. Popesco, a former pupil of the Schola Cantorum. Mr. d'Indy has left for Riga, where he will give a series of concerts.

LEIPZIG, Dec. 14.—A Mass in G Minor by Vaughan Williams, which was sung for the first time in Westminster Cathedral last Holy Week, has just been performed here at the Thomaskirche, under the direction of Karl Straube, who now occupies Bach's position in the historic church.

BIRMINGHAM, ENGLAND, Dec. 16.—The University of Birmingham has instituted a class in campanology or bell-ringing. The class is in charge of Wooding Starmer.

Berlin State Opera Gives Strauss Series

BERLIN, Dec. 15.—A series of works by Richard Strauss, given recently on alternate days at the State Opera, included "Salome," "Elektra," "Ariadne," "Rosenkavalier," "The Woman without a Shadow" and the ballet "Josefslegende." The composer himself was invited to conduct, but wired his regrets.

The conductor's chair was capably filled by Max Schillings for the larger dramatic works, including "Salome," in which Barbara Kemp sang the title rôle. Mme. Kemp also sang the parts of the *Marschallin* in "Rosenkavalier," when Michael Bohnen was a suave and sufficiently comic *Baron Ochs*. This opera and the "Bürger als Edelmann" orchestral suite after Molière, which the composer conducted on his American visit, were led by Erich Kleiber, the new first conductor of the State Opera.

The soprano, however, achieved her greatest effect in the rôle of the *Dyer's Wife* in "The Woman without a Shadow," that strange mixture of mysticism and somewhat taxing melody, which Schillings also led. The "Josefslegende" was led by Wohlleber. This ballet and "The Woman without a Shadow" call for elaborate stage accessories, and in the case of the latter work the State Opera settings are particularly happy.

The second and third concerts of the Philharmonic series under Furtwängler had several interesting features. The former was the occasion for a performance of Pfitzner's new piano concerto, with a fine pianist, Walter Gieseking, as soloist. In the latter concert a novelty, Bernhard Sekles' fantastic miniatures for small orchestras, "Faces," were given a hearing.

The Melos Society sponsored a program of ultra-modern chamber music, including a new Quartet, Op. 20, by Ernst Krenek, and another by the prolific Paul Hindemith, numbered Op. 32. The Amar Quartet played these works with considerable effect.

Klaus Pringsheim conducted Mahler's Third Symphony in his much-advertised series devoted to this composer, and the Beethoven Chorus gave two concerts of merit in the hall of the Hochschule.

New Dresden Philharmonic Gives Weekly Concerts

DRESDEN, Dec. 15.—The newly founded Dresden Philharmonic, though it experienced financial difficulties at first, has now settled down to a program of interesting weekly concerts, under the leadership of Mracek. Two exceptional concerts, including a performance of Mozart's Mass in C Minor, were given by the Berlin Cathedral Choir under Erich Schneider. The series of concerts by the State Orchestra were opened with a program including Schumann's "Manfred" Overture, Beethoven's "Eroica" and the Brahms Concerto in D Minor, in which Höhn was the soloist. The revival of Weber's "Euryanthe" in a new edition by Lauckner, to mark the anniversary of its first performance, was of considerable interest at the State Opera recently. Musically the performance was not impeccable, though several excellent singers were heard in the work. These included Eliza Stünzer, Curt Taucher of the Metropolitan, and Robert Burg, a fine bass. Busch conducted both this and the subsequent première of Bernhard Baumgartner's one-act opera, "The Caves of Salamanca." The latter is of the opera buffa type and relates the adventures of a travelling student, but makes no startling musical contribution.

TRIESTE, Dec. 13.—Richard Strauss conducted the second of his concerts here on Nov. 30, playing Smareglia's Overture to "Oceano" and several of his own composition. Smareglia who was present shared an ovation with Strauss.

AMSTERDAM, Dec. 14.—The 'cellist, Marius Loewensohn, who will accompany Willem Mengelberg to the United States, will be replaced in the Concertgebouw by Gerard Hekking.

Barilli's "Emiral" Wins Italian Award for Opera

ROME, Dec. 15.—The jury appointed by the government in its third competition for a lyric drama, has awarded the first prize to Bruno Barilli for his opera, "Emiral," and the second prize to Igino Robbiani for his "Anna Karenina." Eighteen works were entered in the contest, two in one act, fourteen in three acts and two in four acts. The jury was composed of Giacomo Puccini, Franco Alfano, Francesco Cilea, Bernardino Molinari and Tullio Serafin. Mr. Barilli, who is well known as a critic, is forty years old and was a pupil of the late Felix Mottl. He is the composer of one other opera, "Medusa," based on a poem by Otto Schanzer. He wrote his own libretto for the prize work. Mr. Robbiani composed "Anna Karenina" in 1915, and it was to have been given at the Scala that year, but the war intervened. His opera, "Ervilia," was given at the Costanzi in 1911. The first prize in last year's contest was awarded to Primo Riccitelli for his "Compagnacci," which will be produced at the Metropolitan in New York shortly after the new year.

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Edited and compiled by

John C. Freund

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Wanted—More Opera in America

San Francisco's Success Instanced for Emulation by Other Cities—St. Louis' Surplus of \$52,000 Shows What May Be Done by a Public-Spirited Community — Future of American Singers at Stake

By P. J. Nolan

SAN FRANCISCO'S success in establishing its own opera company—for the experiment just entered upon has met with so prompt and whole-hearted a response from the people of that charming city that there is full justification for assuming its complete success—carries with it a significant lesson for communities all over the United States. That which San Francisco has done could be done equally well by plenty of cities of larger size which are now wholly without opera, or are compelled to rely for it upon the brief seasons of one of the visiting companies.

The San Franciscans are in earnest over this business. That's the secret of their success!

St. Louis has managed its annual productions of opera at Forest Park so skillfully and with such prudent foresight that the Municipal Theater Association has now a surplus of more than \$52,000. If St. Louis can achieve these results, what is there to prevent other cities—Boston, for example—from achieving equally favorable results?

Nothing except the apathy of the people.

Everybody agrees that there ought to be a great chain of opera companies all over America. But so far, except for certain spasmodic efforts which for obvious reasons have not succeeded, people have done little more than talk about such a project, in the intervals of wringing their hands and declaring it to be impossible.

It isn't impossible!

St. Louis has shown that it is possible. San Francisco is also about to demonstrate the same truth.

Public Spirit Essential

Nothing is impossible to a people who have faith in the future of their city and confidence in its high destiny. I have lived in San Francisco—for only three months, it is true, but quite long enough to gain an accurate idea of the spirit of its citizens—and nowhere else have I met a community of people so proud of their city, so convinced that it is the finest spot on earth, so resolute in developing and fostering all that is believed to make for

its progress, so zealous in proclaiming its merits to the whole world.

Some people smile at this enthusiasm, but it is precisely such enthusiasm which carries any civic project to success. It's that spirit that secures permanent opera or any other boon that is sought by the citizens.

When one read the other day in *MUSICAL AMERICA* that the San Franciscans had not only subscribed \$40,000 for this opera season by the purchase of blocks of 100 seats, but had carried the furnishings and art objects from their homes to beautify the theater, he recognized a fresh proof of that civic pride which animates the people who dwell by the Golden Gate.

But civic pride is surely not a monopoly of San Francisco. The residents of every other city of the United States are, we may assume, just as loyal to their city and as zealous for its advancement. This being so, what more logical than to conclude that it should be equally possible for any city of the size of San Francisco to establish a permanent opera company as it has been for San Francisco?

Much more, however, than loyalty to one's city is involved in this question. It is one which bears a close relation to the welfare of national music.

America is spending enormous sums of money every year upon music. A large proportion of this vast wealth is being poured out all over the States for the training of singers. But when these young people emerge from their studios, ready to face the world, what is to be their future? Doesn't it sound very much like a mockery of all this huge expenditure that American students should be obliged to go to Europe to secure that operatic experience which is denied them in their own country?

It ought to be possible to establish an opera company in any city of the United States of more than 300,000 inhabitants. You laugh at this, but there is nothing impracticable in the suggestion, if the people are in earnest. For the people can be roused very easily, under well-directed leadership. Try to start a prize-fight in a town, and you will quickly perceive how easily. We saw that not long ago when Shelby, in Montana, was cheerfully ready to bankrupt itself in putting up a fund of some thousands of dollars in anticipation of watching two men pounding each other into insensibility in a boxing ring.

If an obscure place like Shelby could become so enthusiastic over a fight, it is surely not too much to suggest that bigger cities might well become similarly

enthusiastic over art and all that art denotes.

America a Musical Nation

For, remember, America claims to be a great musical nation. And very properly does it make this claim. A nation which spends so vast a sum every year upon the art must be musical.

Is all this money being spent wisely? That's the point. Are we securing the results we have a right to expect? It is when we are invited to answer this question that we feel serious misgivings. How can we honestly return an affirmative answer to it when we contemplate the lack of opportunity for American operatic artists in their own country. When we have ticked off upon our fingers the Metropolitan, the Chicago, the San Carlo and a couple of other companies, we have exhausted the list. Such is the ridiculously inadequate field in this magnificent country—a country whose achievements in art ought to be as comprehensive as its achievements in commerce and every other domain of human activity!

Here is a list of American cities without permanent opera and all of more than 300,000 people:

	Population
Philadelphia	1,823,779
Detroit	993,678
Cleveland	796,841
Boston	748,060
Baltimore	733,826
Pittsburgh	588,343
Los Angeles.....	576,673
Buffalo	525,000
Washington	440,500
Cincinnati	401,247
Minneapolis	380,582
Kansas City, Mo.....	324,410
Seattle	315,312
Indianapolis	314,194

These are all prosperous and enterprising communities. Several of them are larger than San Francisco, a city of 507,000 people, or St. Louis, with its 772,897 inhabitants. If you were to suggest to the people of the cities named in this list that they were too indifferent to art to have their own opera companies, they would rebel that charge with scorn. If you were to say that they were too poor to afford opera, their indignation would be still more vehement. Yet the fact is that these wealthy and influential cities, proud of their opulence and their progress, are obliged to rely upon the visits of companies from other cities for any opera that they are enabled to enjoy.

Why cannot they do as St. Louis and

San Francisco have done? Since they are not too poor or too indifferent to the claims of art, it must be that they merely require a lead to stimulate that enthusiastic public spirit which should spur the people of any free community to achievement for the welfare of that community.

San Francisco has now given them the lead. They may even surpass the achievement of the Western city. For with prudent administration there is nothing terrifying in this duty of establishing opera.

And if there were, since when have Americans been afraid to tackle the problems of their day and generation?

REINER'S FORCES IN SHAKESPEARE MUSIC

Cincinnati Hears Wagnerian Company—Quartet by Froelich

By Philip Werthner

CINCINNATI, Dec. 22.—A Shakespearean program was chosen by Fritz Reiner for the third pair of concerts of the Cincinnati Symphony, and aroused the enthusiasm of a crowded audience on Dec. 8 at the Emery Auditorium.

The overture "As You Like It," by Wetzler, was given its first performance in this city, and proved to be a well-formed work by a good musician. The "Queen Mab" of Berlioz was interpreted with delicate charm, and the suite "Much Ado About Nothing," by Korngold, was enthusiastically applauded, the conductor being recalled a number of times. The concert closed with the Overture, Nocturne, Scherzo and "Wedding March" of Mendelssohn's "Midsummer Night's Dream" music.

The Wagnerian Opera Company gave an admirable performance of "Tannhäuser" on Dec. 6 at Music Hall, under the baton of Ernst Knoch. Rudolf Ritter was conspicuously successful in the title rôle.

A quartet composed of Robert Perutz, Otilie Reiniger, Peter Froelich and D. Danczowski, assisted by B. C. Tuthill, clarinet-player, and Dr. Karol Liszniewski, pianist, gave a concert at the Conservatory on Dec. 11. Included in the program was a string quartet by Mr. Froelich. It revealed high talent on the part of the composer in writing for the four instruments, and the charming Scherzo was especially grateful. There were also heard a seldom-heard Quintet for clarinet and strings by Mozart, and a work for violin, piano and clarinet, by Daniel Gregory Mason, played by Miss Reiniger, Dr. Liszniewski and Mr. Tuthill.

Joseph Schwarz, baritone, gave the second recital of the Matinée Musical series at the Hotel Sinton on Dec. 7, with Lilian Tyler-Plogsted at the piano.

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Richard Aldrich in *N. Y. Times*, Dec. 22, said: "Risler has an ample technic, but it is well concealed and never obtrudes itself as such. Risler approaches the music with a dignified point of view. He is a thorough and well poised player."

N. Y. World, Dec. 22: "He is a subtle and eloquent pianist with a fine sense of style and real poetic insight."

W. T. Henderson in *N. Y. World*, Dec. 22: "The pianist's reading of the Waldstein Sonata was thoroughly intelligent, clearly planned."

Leonard Lieblich in *N. Y. American*, Dec. 22: "... played with full disclosure of his ripe musical power and his commanding scholarship."

N. Y. Telegram: "Chopin was presented with exquisite touch, with grace and elegance . . . beautiful clearness . . . entrancing tone."

N. Y. Journal: "Risler is quite one of the major pianists."

Montreal: *Le Canada*, Dec. 17: "Risler has been announced as one of the greatest living pianists, and we were not disappointed."

Montreal: *La Presse*, Dec. 18: "Risler drew to the Orpheum the largest crowd ever attracted for a concert. It is no mistake to say he is the 'successor of Rubinstein.'"

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NEW YORK, DECEMBER 29, 1923

A MEMORIAL FOR LOS ANGELES

LOS ANGELES will, it is to be hoped, early realize the project for a Municipal Auditorium as a memorial to men of southern California who lost their lives in the World War. As L. E. Behymer intimated in an address to the Commercial Board of that city, there is one particularly cogent reason among others why Los Angeles should have an auditorium, and that is because the population is eager for the best in art. Such a memorial as the one proposed would enable the citizens to hear the best music at a minimum cost; it would in effect mean (to paraphrase Mr. Behymer's words) subsidizing music by popular subscription.

A home and center for fine music is the best form that any public memorial conceived out of reverence and affection can take. It can be an influence incomparably more vital and far-reaching than mere statues or ornamental arches. Where good music is made, something living is born; and it is in a sense most fitting that the soldier dead should be so honored.

ORDER OUT OF MANAGERIAL CHAOS

THE drafting of an equity contract by representatives of the National Concert Managers' Association and the National Music Managers' Association should go far toward bringing something of light and order into a sphere where such blessings are sorely needed. No understanding between the local manager and the artist's manager can endure unless it rests on the basis of a contract which invokes mutual good-will and makes secure the interests of both parties. The National Concert Managers' Association, at its sessions in New York last week, rightly treated the equity contract as a question of the first importance, and in this attitude

it was joined by the fellow organization representing the artist. Special committees were chosen to represent both Associations at a conference on this question, and it is gratifying news that an agreement was arrived at covering the principal terms for the equity clause.

The contract, which is now being prepared for presentation to the Associations, represents a long step in the right direction. It should bring more than a semblance of order out of the chaos which until now has prevailed in this field. A cooperative effort based on justice, sound principles and the lessons of experience, must succeed, if success is possible. Prompt ratification of the equity contract is earnestly to be wished.

READERS of the comprehensive article on opera production at the Metropolitan, which appeared in last week's issue of MUSICAL AMERICA, must have gained a new light upon a question of considerable moment and interest. If first-class opera is an expensive institution, there is a compelling reason, and that reason the article made abundantly clear. To mount opera as it is mounted at the Broadway house is seen to involve long research, elaborate preparation in many departments, patient drilling, and wholesale expenditure on scenic improvements, technical devices, costumes and rehearsals. What excites wonder is not that the finished production is a costly affair, but the remarkable coordination and nice adjustment of all the factors that go to make up that production.

IT is well that the Negro people should seek out and encourage the musical talent so abundant in their race by staging music festivals, as they did lately in Baltimore. There is perhaps no better way to develop and discover the musically gifted among themselves, who without such an opportunity would languish in obscurity. Dvorak, for one, long ago pointed out the value of the contribution that the Negro race can make to American music. Indeed, the Bohemian master went so far as to call the Negro airs America's true folk-songs. A people so richly endowed musically should learn to exploit and reveal its gifts more systematically, and the giving of festivals is a capital way to go about it.

MINNEAPOLIS is congratulating itself upon the success thus far won by Henri Verbrugghen, in his first season as conductor of the Minneapolis Symphony. The *Minnesota Daily Star*, in an enthusiastic editorial review commends Mr. Verbrugghen's musical accomplishments and civic spirit and points to the sold-out houses that regularly greet this leader and his men. It is pleasant to read of the city's wholehearted support of so important a factor in its cultural life as the orchestra, and to learn that Mr. Verbrugghen has succeeded so completely in popularizing this great institution.

A VOCAL authority who has taught in both cities has discovered that the voice of a New Yorker is decidedly different from that of a Cleveland. Of course, each has its own particular charms. And yet one is certain that both cities produce the best voices in America.

WE learned with little surprise (what George Cameron-Emslie notes in the monthly periodical *Strength*) that the concert pianist in the course of a two-hour recital exhausts several tons of physical power. Even audiences have been known to become exhausted—sympathetically, no doubt—at some of these energetic exhibitions.

Holiday Greetings

OBVIOUSLY it is impossible for the members of the staffs of the different departments of MUSICAL AMERICA to acknowledge personally the many kindly messages and holiday greetings sent at this season by friends everywhere.

This collective message is therefore intended to acknowledge these greetings and to return in hearty good measure their pleasant burden.

Personalities



American Pianist in Unter den Linden Pays Cabby a Billion—Marks

Things come high in Berlin this year, as Eleanor Spencer, American pianist, discovered when she went for a brief drive in the famous boulevard, Unter den Linden. To be sure, the actual fee of the cabby was not particularly large when compared with that of the whizzing motor vehicles of New York. The artist relates that her greatest difficulty during her Central European sojourn lay in finding a place in her handbag for voluminous paper notes.

Wagner—Evidences of the esteem in which Cosima Wagner is held throughout the musical world have been given in recent months, following a report that the aged widow was in straitened circumstances. At the gala performance of "Tristan," given by the British National Opera Company, a sum of £564 was realized. A report from Brazil indicates that a concert given there resulted in a fund of about \$600 for Frau Wagner.

Decreus—Camille Decreus, who has recently been appointed director of the American Music School at Fontainebleau to succeed Max d'Ollone, resigned, is well known in the United States. He won first prize for piano at the Paris Conservatoire, was for several years a répétiteur at the Paris Opéra and has been assistant to Isidor Philipp in the piano department at Fontainebleau. Mr. Decreus made his home for several years in Washington as private teacher in the family of Senator Clark.

Fuchs-Jerin—In addition to his activities as choral conductor, Richard Fuchs-Jerin, new leader of the New York Liederkranz, has been active in Europe as a concert pianist. Mr. Fuchs-Jerin, who came from Dresden this autumn to take up the bâton of the well known men's chorus of the metropolis, recently gave an all-Beethoven recital at the Liederkranz headquarters. He formerly succeeded Victor Nessler, composer of the opera, "Trumpeter of Säckingen," as leader of the Sängerkreis in the university town of Königsberg, once the home of the great philosopher, Kant.

Meisle—Something in the nature of Seven-League Boots is required for the opera singer who, in addition to the labor of working on new rôles, has contracts to fulfill with the phonograph companies. Kathryn Meisle, contralto of the Chicago Civic Opera, who recently signed a contract with a leading firm to make records, finds the difficulties of the situation increased because of the distance from the Middle West to Camden, N. J. However, she declares that she will "hop" East at some appropriate time during the opera season, record her voice for the master record, and take the next train back to the Lake City!

Schelling—Orchestral concerts for children is an American innovation, according to Ernest Schelling, who has recently found time between giving piano recitals to contribute an article on the subject to the *London Daily Telegraph*. "Though researches have shown that experiments of the sort were tried in Zurich in the early nineteenth century," he says, "it seems that the first systematic series was given in the United States." The pianist pays a tribute to Damrosch, Stokowski, Stock, Ganz, Sokoloff and other American conductors for having furthered the movement. Mr. Schelling will lead a special series of ten programs for young people this season, in which the New York Philharmonic will be heard.

Point and Counterpoint

By Cantus Firmus, Jr.

Duos from the Delicatessen

A LITTLE music is sometimes a dangerous thing, as a couple of delicatessen keepers of Gotham are reported recently to have discovered. When two emporiums wherein the succulent wiener and dill pickle have their habitat are directly across the street from one another, the competition is worse than when two rival opera companies sing "Trovatore" and "Forza del Destino" on the same evening in the same town. So Proprietor No. 1 conceived the plan of giving an Elegant Imported Piece of China free with every purchase, and his rival similarly presented his clients with a Handsome, Valuable Imported Article of Leather.

But when the souvenirs had all been given out, an alarming situation arose. To appease disgruntled patrons, Proprietor No. 2 hit upon the soothing appeal of melody! A trio, made up of saxophone, cornet and violin, was hired in haste to dispense jazz strains behind the cracker barrel. Soon all the trade was flocking toward Emporium No. 2.

Not to be left behind, Proprietor No. 1 bethought him in anguish and finally laid violent hands upon the family phonograph. He picked out the loudest record of a noted cantor, and soon the street was re-echoing with a strange contrapuntal combination of the Blues and "Eili, Eili." About this time, says the New York Sun and Globe, the police reserves arrived upon the scene. . . . The canny storekeepers are now giving free frankfurters as premiums.

In No Time

"HARRY learned to play the piano in no time."
"Yes, I heard him playing it that way the other day." A. T. M.

A New Leaf

FOR making resolutions new 'Tis now the annual juncture. Let all resolve oaths to eschew
When tires do spring a puncture.
And those who wield a wicked bow,
When G-string snaps asunder,
Might practise humming "Sweet and Low"
Or merely murmur soft, "O thunder!"

Radio Rays

THE difficulties incident upon having two tenors in one family are demonstrated in the case of Charles and Arthur Hackett, the well-known musical brothers.

The other night, reports the former's manager, a concert executive in North Carolina who was expecting to present Charles Hackett in recital the following evening, was listening to a concert of the New York Philharmonic, broadcast by

radio. Suddenly the soloist was announced, and owing to the skittishness which sometimes marks the wireless, the listener caught only the name Hackett.

THE next moment a plangent tenor voice came through the head receivers. The effect on the manager is said to have been apoplectic. He—so we are informed—gave vent to strong language anent the stupidity of a tenor who hadn't sense enough to catch a train for the South, when he was expected to sing there next day.

But next morning Charles Hackett blew breezily into town, according to schedule.

"How the deuce did you get here?" the astonished manager is alleged to have exploded.

The explanation was simple. It was Arthur who was heard by radio.

Longevity

THE record for long life in the not very healthy profession of the composer probably goes to T. H. Bayly, who on the program of a recent recital by Frieda Hempel was given the following dates of birth and death: 797-1839.

AN addict of the saxophone, says a magazine devoted to that instrument, was very eager to make a phonograph record showing his prowess. A dealer who wanted to sell him the machine accordingly was prevailed upon to make one.

"And now," said the latter, after the player had listened in silence to the playing of his record, "I suppose you will buy the phonograph?"

"No," said the other sadly, "I'm going to sell the saxophone."

Hush Money

"WHAT do you earn in a week?"
"Washed the judge of an Italian organ grinder."

"Twenty-five dollars for grinding an organ?"

"Not for da grind—for da shutta up and go away." A. T. M.

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Schubert's was composed first. Loewe is said to have heard the song before it was published and immediately to have expressed a desire to try his hand at the poem. Both have points of supreme excellence. The choice between them is a matter of taste.

The Two "Erlkönigs"

Question Box Editor:

Was Schubert's setting of "Der Erlkönig" or Carl Loewe's composed first, Which is the better?
Columbus, Ohio, Dec. 20, 1923.

The Ghazel

Question Box Editor:

What is a ghazel?
Richmond, Va., Dec. 21, 1923.
A song with a short and oft-recurring theme or refrain, probably of Persian origin.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Musicians' Salaries

Question Box Editor:

What is the average salary of orchestral players?
G. A. M.
Denver, Colo., Dec. 21, 1923.

This varies in different localities. Write to the Musicians' Union in your vicinity.

???

"Rienzi" at the Metropolitan

Question Box Editor:

Has Wagner's "Rienzi" ever been sung at the Metropolitan and, if so, how recently?
C. D.
New York City, Dec. 23, 1923.

It was last sung at the Metropolitan during the season of 1889-1890.

???

Deceptive Cadence

Question Box Editor:

What is a "deceptive" cadence?
O. H.
Schenectady, N. Y., Dec. 21, 1923.

One in which the penultimate chord of the cadence, instead of leading into the tonic, comes to rest upon some other chord tone. Massenet was very fond of the deceptive cadence. See "Vision Fugitive" and "Il Est Doux" from "Hérodiade."

???

The Mandolin

Question Box Editor:

Can you give me the derivation of the name "mandolin"?
W. P.
Joplin, Mo., Dec. 18, 1923.

The etymology of the word is not definitely established, but it is supposed to come from the Italian "mandorla," meaning "almond" because the instrument is similar to an almond in shape.

???

Throat Spray

Question Box Editor:

Is there any throat spray or gargle that will keep "frogs" out of the throat?
E. L. F.
Middleton, Mass., Dec. 23, 1923.

Contemporary American Musicians

No. 307

Isidore Luckstone

ISIDORE LUCKSTONE, teacher of singing and coach, was born in Baltimore, Jan. 29, 1861. His family



© Apeda
Isidore Luckstone

he later studied with G. D. Wilson. When only fifteen, Mr. Luckstone was already making an excellent living as a pianist, and two years later, made his professional debut as conductor of the Germania Quartet Club, a large choral society. The same year he was engaged as musical director for Joseph Jefferson. During the summer he played at the Cooper House, Coopers-

town, N. Y., and there made the acquaintance of the French violinist, Camilla Urso, with whom he toured the following year as solo pianist and accompanist. In July, 1884, he started on a world tour with Edouard Remenyi, the Hungarian violinist, appearing throughout the Orient for several years. While on this tour he married Elise Le Guen on the island of Mauritius. On the completion of the tour, Mr. Luckstone gave concerts in Europe and studied in various musical centers. Returning to New York in 1891, Mr. Luckstone appeared as accompanist with most of the prominent artists of the time, including Melba, Nordica, Galski, Lehmann, del Puente, César Thompson, Kreisler, Maurel and Plançon besides many others. He also appeared as orchestral conductor with Nordica. Through his close association with prominent singers, Mr. Luckstone has an enormous repertoire of songs and arias, being able to play over 500 from memory besides transposing them into various keys. He was a pupil in harmony of Philip Scharwenka in Berlin, and he is the composer of a number of songs. Mr. Luckstone now devotes his time to the teaching of singing in which he is assisted by his son, Harold. He is a member of the American Academy of Teachers of Singing.

Week Before Christmas Brings Rare Choral Singing



In the week preceding the holidays the stream of concerts in New York invariably abates its swift flow. This year the period brought some memorable choral concerts, in which the Yuletide was fittingly hymned, and several recitals of unusual interest. Among the latter were the American début of the eminent French pianist, Edouard Risler, and another recital by Paderewski.

Schola Sings Novel Works

The Christmastide concert of the Schola Cantorum in Carnegie Hall on Thursday evening of last week brought a program of rare content and absorbing interest. Kurt Schindler is more than a sensitive and finely skilled conductor; he is a program-builder par excellence, as has been demonstrated repeatedly of recent years. But despite the refreshing novelty and the charm of all his programs, none, perhaps, was more memorable than last week's, comprising unfamiliar choral music from England, Hungary, Germany, Holland, Spain and Italy.

First came the Christmas songs—dignified and tender pieces of part-writing from Old England, followed by a delightful psalm-setting by that great Dutch contrapuntalist, Sweelinck, and by works of the old Germans, Eccard and Praetorius, and the Swiss, Senfl. A group of three choral songs by Brahms, four Slovak folk-songs with piano and four Magyar folk-songs for solo voice with piano followed, and then were heard Pizzetti's "Morning Hymn of the Novices" from the incidental music to "La Nave" and a list of Catalan and Basque songs.

Mr. Schindler has a superb choir at his command, and under his bâton notable feats of singing are achieved. Last week the blended tone was of striking purity and refinement; the individual part-strings were as a rule delightfully clear, the nuances were models of delicate gradation and the attacks and releases without flaw.

In a program so rich in the novel, it is not easy to give preference to any individual pieces or group. Perhaps the most deeply musical numbers, those in which the fantasy of a people soared highest, were the Slovak and Hungarian peasant songs, recorded by that devoted spirit, Béla Bartók. Here is folk-music at its purest and finest, music uncontaminated by the conventional gypsy idiom. Particularly individual are the Hungarian airs, arranged for baritone and piano, which were sung superbly in the original tongue by Pavel Ludikar, accompanied by Mr. Schindler. There is a somber flavor in some of these six songs, but a pervadingly rugged and noble quality and a subtle balance between the irregular phrases that gives them a fascinating character. In all of them the flame of an imaginative, ardent

and brooding popular soul burns free, and in Mr. Ludikar they found an ideal interpreter. His singing was charged with intensity, and his voice, dark and strong, together with his style of interpretation, finely conveyed the character of this music. He was warmly applauded and was made to repeat one of the songs.

Another vocalist of signal excellence was Lillian Gustafson, who sang the incidental solos in Brahms' "Das Mädchen" and in a singularly lovely Basque cradle song in a fresh and flexible soprano voice.

Exigencies of space will not permit extended discussion of the rest of the numbers presented. Many of them were sung from manuscript and for the first time in this country—notably the Pizzetti Chorus, a delicate study in the antique modes, sung with supreme distinction. Another memorable novelty was Nicolau's Catalan legend, "La Mare de Deu," a thing of lofty beauty, strange of spirit, but just a trifle monotonous in its drawn-out strophes. Humorous children's songs brought the evening to a jolly close, an evening that was as much a triumph and a vindication of the soul

of simple peoples as it was for Mr. Schindler and his expert choristers.

B. R.

Harvard Glee Club

The Harvard Glee Club, under the spirited leadership of Dr. Archibald T. Davison, again proved its high attainments before a New York audience at its Christmas concert at Carnegie Hall on Saturday night. There are invariably many delightful effects in the singing of this choir, and at this concert one listened with renewed pleasure to agreeable vocal quality, a good balance and refined art in the nuances of expression in a program which ranged from ecclesiastical music of the sixteenth century and Christmas carols to modern part-songs by Ireland, Holst and Elgar. Clarity of articulation is a great point with these singers—indeed, at this concert an over-emphasis and excess of accent which produced the effect of artificiality was now and then evident.

After "Fair Harvard" sung to the tune of "Believe Me if All Those Endearing Young Charms," the club gave a group comprising "Since Christ, Our Lord," from Heinrich Schütz's setting

of "The Seven Words"; Vittoria's "Jesu Dulcis Memoria," Decius' "To God on High" and "Crucifixus," from the "Credo" of a Mass by Antonio Lotti. The stately ensemble of the Decius hymn, the *mezza voce* of the Vittoria number and the fervor of the "Crucifixus," with its suggestion of hushed awe at the final "passus, et sepultus est," were remarkably fine.

The singers portrayed admirably the distinctive moods of the three choruses from Rubinstein's "Tower of Babel," showing an unflinching sense of rhythm and excellent descriptive power. Of the three old French Christmas carols, "The Miracle of St. Nicholas," in which the solos were tastefully sung by Percival Dove, Jr., and Morris L. Brown, had to be repeated, and the audience would gladly have heard again "Bring a Torch," which in its simple beauty was one of the features of the concert. Again distinct individuality marked the singing of César Franck's "Chœur des Chamelières."

The right spirit of vivacity was imparted to the Cachuca Chorus from Gilbert and Sullivan's "Gondoliers." John Ireland's "Full Fathom Five" was one of the most effective of the modern group, and there was much fine singing in Holst's "Dirge for Two Veterans."

P. J. N.

Edouard Risler's Début

Edouard Risler, French pianist, who is well known throughout Europe and South America, made his first appearance in the United States in Aeolian Hall on the evening of Dec. 21 in a program that began with Mozart's C Minor Fantasia, followed by Beethoven's "Waldstein" Sonata, a group of Chopin and one which included a number of eighteenth century pieces. Liszt's transcription of the Spinning Song from "The Flying Dutchman," works by Debussy and Granados and the Liszt Polonaise in E rounded out his list of offerings.

A début is a fearsome thing, but be it said that Mr. Risler came forth from the ordeal very well indeed. His playing is characterized by musicianship, intelligence and a sense of values. His technique differs from that usually utilized by contemporary pianists, but that is his affair. He knows how to get the effects he is seeking and how to project them across to his listeners, and that, when all's said and done, is the whole thing, or pretty nearly.

The Mozart Fantaisie was of remarkable clarity, so also the "Waldstein," which was symmetrical in design and fine in tone-quality, especially in mezzo-forte passages. A slight tendency to over-emphasize in the bass was noticeable in this particular number. The Chopin group had moments of rare beauty, in which Mr. Risler's Gallic feeling brought out much that other artists have left concealed. The C Sharp Minor Valse and the A Flat Ballade were perhaps the most interesting pieces in the group.

The early French works were delight-

[Continued on page 27]

Notables, in Frolicsome Mood, Put Musical "Animals" Through Paces

A VAUDEVILLE manager or his shrinking press-agent would have ransacked his vivid vocabulary in vain to describe the "cast" that gave the extra concert of the Beethoven Association, at Aeolian Hall, on Tuesday evening of last week. But such "acts" are not for vaudeville, nor could all the shekels along Broadway command such services as were given for music's sake last week. The concert was in aid of the maintenance fund of the association's new club rooms and here is a list of artists giving the program: Flonzaley Quartet, Florence Hinkle, Walter Damrosch, Harold Bauer, Georges Barrère, Herbert Witherspoon, Artur Bodanzky, Ossip Gabrilowitsch, Frank Damrosch, F. van Amburgh, Ludwig Manoly and Carl Deis. Some of these notables appeared by twos and threes, and finally all together in Saint-Saëns' amusing suite, "Le Carnaval des Animaux," which under their expert attentions became a rare musical revel. But of this more anon.

The program was opened with a very fine performance of Schumann's Quintet for Piano and Strings, which brought together the Flonzaleys and Mr. Gabrilowitsch. Especially fine was the noble and touching second movement, into which these distinguished artists breathed all the poetry and refined beauty inherent in its pages.

Rare indeed are the occasions which bring the joint appearance of that gifted artist-couple, Florence Hinkle and Herbert Witherspoon. They appeared last week in a group of classic duets, with the assistance of the piano of that great musician, Harold Bauer. Thus to singing of the highest distinction and artistic insight were joined accompaniments of jewel-like lustre, making an ensemble that was a thing of joy. The soprano and bass sang a Minuetto by Buononcini-Florida, two airs, "Tocca a voi" and "Per Saettarmi non ha piu strali," by Marcello, Purcell's "My Dearest, My Fairest," and the duet "La ci darem la mano" from Mozart's "Don Giovanni." Nothing was more memorable as music than the Purcell air, an inspiration of the rarest beauty and dignity, bearing evidence at every bar of the exalted soul of its maker and of his deep and brilliant musicianship. We need more Purcell in these days; we need more such music speaking clearly and calmly a noble language in terms that plain men can understand and respond to.

After these vocal delectables came a Theme and Variations for flute and piano by Schubert, played by Georges Barrère and Harold Bauer with all the extraordinary polish and musicianly understanding that distinguish the art of these interpreters. Like all their predecessors on the program, they were given an ovation.

Then came the event of the evening—the Saint-Saëns "zoological fantasy." Here, filling in, are the débutants (self conscious, one suspects, as high school

lads about to recite)—Walter Damrosch and Artur Bodanzky, arm in arm, as is fitting for fellow-conductors; Frank Damrosch, who promptly hides behind the celesta; Mr. Barrère, concealing his agitation behind a gleaming flute; the Flonzaleys, one and all; Mr. Gabrilowitsch, twirling a bâton; Messrs. van Amburgh, Manoly and Deis rounding out a merry company. Mr. Bauer takes the floor, and in the course of a "few remarks," perpetrates a pun. He observes that the eighth number of the suite, which depicts a certain animal with long ears, is particularly appropriate on a program given by the Beethoven Association. Messrs. Walter Damrosch and Bodanzky, who preside over the two pianos, were the objects of some genial badinage, and Mr. Damrosch at once seized his chance to rise in courteous retort.

After which lighthearted preamble the "animals" were made to go through their paces. The pianists showed that they can play with brilliance and precision; the conductor commanded his noted charges with rare success: Messrs. Bettl and Pochon made their fiddles most eloquent; the languid "Swan" glided gracefully to the sound of Mr. d'Archangeau's cello; Dr. Frank Damrosch earned a victory in the "Aquarium" number, and so it went through all the fourteen pieces. As we left the hall, the players, to the accompaniment of joyful handclapping, were threading the measures of a snake dance. Their version, to be sure, was somewhat more sedate than that of campus and gridiron, but nobody was in a mood to cavil over trifles.

B. R.



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SEATTLE CHORUSES HEARD IN CONCERTS

Two Pianists Give Recitals— Cornish School Celebrates Ninth Anniversary

By David Scheetz Craig

SEATTLE, Dec. 22.—The winter concert of the Amphion Society attracted a very large and appreciative audience to the Masonic Temple, when this chorus of 100 men, under the leadership of Graham Morgan, gave an unusual program consisting largely of old folk-songs and Christmas hymns, several in the style of Palestrina. The chorus sang well, with precision of attack and excellent quality as well as volume of tone. Lillian Wilson, soprano, was a brilliant assisting soloist, acclaimed by the audience, and Arville Belstad provided skillful accompaniments.

The joint concert of the Svea Male Chorus and the Norwegian Singing Society attracted a large Scandinavian audience to the Masonic Temple recently. The combined choruses were led alternately by the two conductors, Arville Belstad of the former organization and Rudolph Moller of the latter. The soloists of the evening were Mrs. Lou Staude, soprano, and Wilbur Westerman, violinist. Elmer Ohrne, tenor, and Victor Wickstrom, baritone, sang incidental solos in the choral numbers. Mr. Belstad was the accompanist of the occasion.

The second of the Seattle Musical Art Society's morning musicales was given by E. Robert Schmitz, French pianist, who was heard in a program of modern and ultra-modern music.

The ninth anniversary of the establishment of the Cornish School was the occasion of faculty and student demonstrations in honor of the founder, Nellie C. Cornish. This institution has become a valuable asset to Seattle and to the Pacific Northwest and, despite stressful times, it now appears to be well on the way toward permanent success.

A recent piano recital by John Hopper at the Cornish Theater attracted a large and appreciative audience. Mr. Hopper has an excellent technique, a touch which is firm and yet sympathetic and a quality of humanness which made his interpretations both interesting and pleasurable.

SEATTLE.—Lillian Swanson, soprano, presented in recital recently by her teacher, T. Francis Smith, delighted her hearers with a voice and personality of unusual promise. Jennie Mohr, violinist, and Dorothy Newman and Hattie Edholm, accompanists, assisted in the program. Other recent student recitals of interest included those of pupils from the studio of Paul Pierre McNeely, who introduced four advanced pupils, namely Verna Goss, Helen Miller, Pearl Stone and Kenneth Ross, of Ada Deighton Hilling, who presented Mildred Hall in a piano recital, and of Cecilia Augspurger, from whose class several piano pupils were heard.

SEATTLE.—The Monday Practice Club gave the monthly musicale at the Sunset Club, with Mrs. David Morgan Roderick and Mrs. Charles Farrell, as soloists.—Montgomery Lynch pre-

sented three pupils—Mrs. S. D. Strain, soprano; Ruby Ohman, contralto, and Archie Smith, tenor, in recital at the First Methodist Church. Mrs. Lynch was accompanist.—E. E. Fitzsimmons gave the third of a series of musical evenings at his residence studio, when an interesting program of violin music was given by Marjorie Lane, Sam Lippman, Gladys Thorsvig, Bertha Berman and Edward Handin.—Jennie B. Brygger gave a studio recital with a number of her piano pupils.

DALLAS TESTS MEMORY

Annual School Trials Arouse Interest— Teachers' Concert

DALLAS, TEX., Dec. 22.—The fifth annual music memory contest at Fair Park Coliseum on Dec. 7, drew entries from twenty-nine schools. An audience estimated at about 4000 persons attended the event, held under the auspices of the Dallas Music Commission. Each school was represented by ten children, and prizes were awarded to the following institutions which made full scores: Brown, Cedar Lawn, City Park, Colonial, Cumberland, Fair Park, Fannin, Hogg, Lamar, Lida Hooe, Lipscomb, Reagan, Rosemont, Rusk, San Jacinto, Silberstein and Vickery Place. Each child who had a full score was awarded a gold button.

The committee in charge of the contest included Mrs. S. A. Temple, Sudie Williams and Lester Borchfield. Artists and organizations heard in the trial concert included: Mrs. F. B. Saunders, pianist; Hedley Cooper, violinist; Paul Van Katwijk and Viola Beck Van Katwijk, pianists; Mrs. George S. Watson, soprano; Mrs. Charles Clinton Jones, violinist; George Ashley Brewster, accompanist; the Dallas Male Chorus, led by Mr. Van Katwijk; the Dallas Symphony; Evan Evans, baritone, and the Palace Symphony under Don Albert.

The Dallas Music Teachers' Association at the first of its concerts in Beethoven Hall on Dec. 8 gave a program to illustrate "Humor in Music." Mrs. D. S. Switzer, president, made an address of welcome. Mr. Van Katwijk, G. Hayden Jones, Julia Graham Charlton, Mrs. Lora Coston Bridges, Antonia Wolters, G. C. Davis, Homer Jordan, Mrs. Juanita Blair Price, Elizabeth Frierson Crawford, George Ashley Brewster, and Edwin Lisman participated.

CORA E. BEHREND.

San Antonio Club Hears Texas Artists

SAN ANTONIO, TEX., Dec. 22.—Daisy Polk of Dallas, soprano, was presented in recital by the Tuesday Musical Club at the second of a series of four Musicale-Teas at the St. Anthony Hotel ballroom, featuring Texas artists. Miss Polk exhibited admirable voice and art in a program representing old and modern schools of song. Russell Curtis, also of Dallas, was an exceptionally fine accompanist. Mary Jordan, contralto, was chosen as soloist for the Elks' Memorial Service held earlier this month at Travis Park Methodist Church, with Walter Dunham as accompanist.

GENEVIEVE M. TUCKER.

SAN ANTONIO, TEX.—Bertram Simon, violinist, appeared in recital recently at the auditorium of Our Lady of the Lake College, before the faculty and students of the college, playing works by Nardini, Brahms, Matheson, Handel, Beethoven and Couperin-Kreisler. Mrs. Nat. Goldsmith was an able accompanist.

San Francisco Plans Spring Festival by Great Chorus Under Hertz's Baton

SAN FRANCISCO, Dec. 22.—Plans for a big spring music festival, to be given in March at the Civic Auditorium under the direction of Alfred Hertz, were announced on Dec. 3. The Board of Supervisors, acting on a resolution introduced by Supervisor J. Emmett Hayden, indorsed the project of the Musical Association of San Francisco to arrange four huge concerts at that time. Liszt's "Faust" Symphony, for large male chorus, tenor soloist, organ, and enlarged orchestra, will be on the opening program. A quartet of soloists, mixed chorus, enlarged orchestra and organ will be heard in Mahler's Second Symphony at the second concert. The third program will be miscellaneous, affording all of the soloists an opportunity to offer solo numbers with the orchestra.

Beethoven's Ninth Symphony will be given at the fourth concert, and will be San Francisco's official celebration of the centenary of its first performance in Vienna in 1824. Alfred Hertz, A. W. Widenham, manager of the San Francisco Symphony, and Gaetano Merola, director of the San Francisco Opera Company, addressed a meeting held at the Civic Auditorium on Dec. 5 for the purpose of organizing a chorus for the festival. Mr. Merola pointed out that the event will be one of the largest of its kind ever held under official auspices in any American city. Five hundred choristers, many of whom will be drawn from the chorus of the San Francisco Opera, a symphony of 125 players, and several of the most prominent soloists in the country will be heard. Arturo Casiglia, assistant chorus master during the recent opera season, has been appointed to a similar post for the festival. Hearty support has been pledged by the most prominent local musical organizations.

Opera Gains Supporters

San Francisco's latest scheme for financing its opera company seems to be meeting with excellent success, inasmuch as 500 founders' certificates have already been sold without vigorous campaigning. Manager Widenham of the San Francisco Symphony believes that 10,000 certificates can be sold, and points out that the sale of one-half that number would provide audiences of 10,000 for each of next season's performances. Moreover, a fund of \$500,000, capable of earning interest at the rate of \$30,000 per year, would be provided by 10,000 founders purchasing certificates at fifty dollars each. Timothy Healy, vice-president of the Opera Association, states that certificates will be so distributed as to insure the interest of all classes in the opera, making it truly a community institution.

The Opera Association is at present operating without any office or salary expense whatever, the officers not only donating their time, but paying their own expenses as well. Mr. Healy states that this arrangement will be maintained.

Thousands of San Franciscans attended the three concerts given by the Sistine Chapel Choir at the Civic Auditorium on Dec. 6, 7 and 8, under the management of Frank W. Healy of this city, who arranged the successful national tour of the famous organization. Interest in the local appearances of the

choir was so great that orders for tickets were received from communities 100 miles distant. The singing of the choir proved a revelation, nothing approaching it having been heard here previously. In addition to its three appearances at the Civic Auditorium, the Choir sang the great Mass of Pope Marcellus, one of Palestrina's masterpieces, at St. Mary's Cathedral on Sunday morning, Dec. 9. Marcel Dupré, organist of Notre Dame, Paris, deepened the profound impression which he created on the occasion of his appearance here last year, in his concert at the Civic Auditorium on Dec. 6. He improvised four movements on themes submitted by Wallace Sabin, Wheeler Beckett, Emil Breitenfeld, Warren Allen and other local organists. Mr. Dupré's own Variations on an old French Noël proved unusual and fascinating.

CHARLES A. QUITZOW.

LINCOLN HEARS 'BUTTERFLY'

Theater Too Small When San Carlo Company Gives Opera

LINCOLN, NEB., Dec. 22.—The San Carlo Opera Company, under the local management of Mrs. H. J. Kirschstein, drew a capacity house at the Orpheum Theater on Wednesday evening, Dec. 12, presenting "Madama Butterfly," with Tamaki Miura in the title rôle. Hundreds of people were turned away for lack of room. Aldo Franchetti conducted and the cast included Elvira Leveroni, Ludovico Tomarchio, Charles Gallagher, Amadeo Baldi and Graham Marr. Tamaki Miura received an ovation.

The ninth program in the Vesper Concert Series, sponsored on Sunday afternoons at the Lincoln High School by the Board of Education, was given by the Cardin-Lieurance String Quintet, assisted by the Lincolnian Singers, before an audience of 1500 persons. The program included Haydn's Quartet, Op. 33, No. 3, and Navrátil's Quintet, Op. 17. Vocal numbers by Miessner, Chadwick, Elgar and O'Hara were sung.

H. G. KINSELLA.

SEATTLE.—The following vocal pupils of Sara Y. B. Peabody, Cornish School, gave a recent recital: Mrs. James Clapp, Mrs. Joseph R. Nichols, Mrs. Albert Parks, Mrs. Harry Rudabeck, Mrs. Carl English, Mrs. Charles Farrell, Mae Thompson Meese and Constance Hart. They were assisted by Elizabeth Choate, violinist, and Dolores von Apalup, pianist. Rachel Stickelman was the accompanist.—Emily L. Thomas, pianist, gave the second of a series of musicales at her studio, assisted by Robert Lovell Wilson, baritone.

Paul Althouse and Richard Crooks, tenors, have been engaged to sing at the North Shore Festival in Evanston, Ill., next May. Mr. Crooks will be heard in the tenor rôle of Mendelssohn's "Elijah," and Mr. Althouse will sing Wagner arias and songs in English in a concert of the Chicago Symphony under the baton of Frederick Stock.

Mary Mellish, soprano of the Metropolitan Opera Company, gave a successful recital recently in Hespeler, Ont., Canada.

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Return of State Symphony Among Highlights of Orchestral Week

LAST week was rich in interest for the lover of orchestral music, bringing as it did the reappearance in two concerts of the State Symphony forces, a visit by the Philadelphia Orchestra, and concerts by New York's two veteran organizations, the Philharmonic and the Symphony Society. Choice programs were the order of the week, the works presented ranging from Bach to Frank Bridge and Manuel de Falla, with novelties occupying their due place of prominence. The soloists were: John McCormack, State Symphony; Carl Flesch, Philadelphia Orchestra; Lionel Tertis, New York Symphony; Scipione Guidi, Philharmonic.

The State Symphony Reappears

For the second appearance of the State Symphony, on the evening of Dec. 19, at Carnegie Hall, Josef Stransky made an exceptionally interesting program, beginning with Haydn's Ninth Symphony and giving subsequently the first New York performance of Frank Bridge's Suite, "The Sea," the Prelude and Liebestod from "Tristan und Isolde" and the Prelude to the third act of "Lohengrin." John McCormack was the soloist, singing arias from Scarlatti's oratorio, "Sedecia, Re di Gerusalemme," and Cesarini's solo cantata, "La Gelosia," and, later, three songs by Hugo Wolf with orchestral accompaniment by the composer.

The Symphony, a charming creation, roused great enthusiasm, especially the trio in the Minuet, which, played by the cellos with a pizzicato accompaniment of the other strings, was wholly delightful. Interest naturally centered in

the Bridge score given its first New York hearing at this concert. Like the curate's egg, parts of it were excellent, particularly the first two sections, entitled "Seascape" and "Sea-foam." This English composer has studied his Rimsky-Korsakoff well, and there are evidences that his ears have not been closed to Richard Strauss' harmonic progressions. Much of the music showed delicate fantasy and a finely poised imagination. The one poor piece was the "Storm," which came at the end. It was really more of a tempest in a thermos-bottle, with the flutes making lightning and the bass drums "doing" thunder every now and then. There are more convincing musical storms. The suite was admirably played, with fine precision and command of nuance.

Mr. McCormack's singing was keyed in exactly the right mood for the antique music which he understands so well. Few tenors could project the two pieces with just the restraint and tone that this sort of music requires. It was memorable singing. The Wolf songs were more human in character, and into them Mr. McCormack infused the precise quality of emotion, never overdoing it and yet fully realizing every atom of sentiment in them. Needless to say, he was the recipient of much applause.

The Wagner excerpts which closed the program were brilliantly performed and brought the evening to a fitting close. A large audience gave Mr. Stransky and his players fervent applause after each of the program's items. J. A. H.

Josef Stransky led the members of the State Symphony in a Beethoven-Wagner program in Carnegie Hall on the afternoon of Dec. 23, to the evident delight of a well-filled house. The program included Beethoven's Fifth Symphony and excerpts from "Rienzi," "Lohengrin," "Rheingold," "Parsifal" and "Tannhäuser." Mr. Stransky achieved some splendid results and demonstrated that the band is achieving a cohesion of ensemble that makes its work decidedly pleasurable. There were countless passages in the program that were given with fine clarity, especially in the violins, and the brass showed up to advantage in the Wagner music, which again demonstrated its power to place a mighty spell upon the listener. Both conductor and players received hearty applause from the audience. H. C.

Flesch with Philadelphians

Carl Flesch, making his first New York appearance after an absence of ten years, was the soloist with the Philadelphia Orchestra at a brilliant concert at Carnegie Hall on the evening of Dec. 18. The work chosen for his re-entry was Brahms' Concerto in D, in which violinist and orchestra under the baton of Leopold Stokowski were conspicuously successful. Mr. Flesch, without conveying an impression of exuberant magnetism, demonstrated that he is a musician of solid attainment, who manifested deep sincerity in his reading of this work. He gave the utmost clarity of expression to the rich lyrics with which the score is studded, and in the big Finale his playing furnished complete assurance of the security of his technical equipment.

Mr. Stokowski brought his characteristic authority and decision to his task as conductor, and soloist and orchestra united in a sterling enunciation of the glowing and massive harmonies of the Concerto. Mr. Flesch, playing with a light tone, was always confident and, moreover, artistically kept the solo violin in its rightful place as part of the ensemble. Nothing could have been more alive with meaning than the Adagio, interpreted with suave tenderness and poetic charm. There was a particularly warm greeting for the violinist, and after the Concerto he was recalled many times.

The orchestra excelled itself again in the classic beauty of Mozart, in his G Minor Symphony and the "Marriage of Figaro" Overture. The Symphony was superb in its spontaneity and buoyancy, and the Overture was no less delightful in its unforced gaiety. Enthusiasm was justly aroused anew by a fine performance of the Prelude and Liebestod of "Tristan und Isolde"—a performance really great in its insight and profoundly articulate expression. Mr. Stokowski, who is famed for the vitality of his readings, has probably never manifested

this quality more vividly than in the Wagnerian music at this concert.

P. J. N.

Tertis Is Damrosch Soloist

The viola was played greatly at the pre-Christmas concert of the New York Symphony in Aeolian Hall, and little wonder, for the soloist was Lionel Tertis. That distinguished English virtuoso played as his chief solo the Chaconne of Bach for violin alone in a version for viola. The familiar strains took on fresh and graver beauties under his bow; in truth, his interpretation was a very masterpiece of refined beauty, glowing with life at every bar and superbly modelled. He was given a great ovation after it, an ovation in which audience and orchestra joined with equal enthusiasm.

Later Mr. Tertis was heard with the orchestra in a Romance by B. J. Dale, who is one of his compatriots, and in Kreisler's popular violin solo, "Tambourin Chinois." The Dale music is on the whole inconsequential. It combs this school and that, dressing up rather cheap tunes in gorgeous instrumental trappings. This formula does not give worth-while music, and even Mr. Tertis' masterly interpretation was powerless to make the Dale score convincing or gripping.

The purely symphonic offerings comprised the "Rosamunde" Overture by Schubert, three movements from Berlioz's "Romeo and Juliet" Symphony, and three Dances from Manuel de Falla's ballet, "The Three-Cornered Hat." This music was excellently played, although sometimes too loudly for so intimate a room

as Aeolian Hall. How tawdry the "Feast at the House of Capulet" sounds today! If an American had written this vulgar score no conductor would have given it a second glance.

Señor de Falla's dances were heartily interesting affairs—brilliantly scored and fetching in their odd rhythms. In their vivid colorings and characteristic outlines the dances were first-rate specimens of their kind. Yet one felt that there is room on our symphonic programs for novelties somewhat deeper and more earnestly conceived than most of the music we have been served out lately. B. R.

Philharmonic Sunday Concert

Mr. Van Hoogstraten gave a well-made program at the second concert of the Philharmonic Sunday afternoon series at the Metropolitan on Dec. 23. The first number was the Shepherd's Music from Bach's Christmas Oratorio, one of the master's supremely beautiful pieces. Following this, a far cry, was Debussy's "Afternoon of a Faun," then Saint-Saëns' Third Violin Concerto with Scipione Guidi as soloist, and Brahms' Second Symphony to close. The Bach work was well played and was thoroughly interesting. The "Faun" seemed limned in too-decided colors nor was the vague, eerie atmosphere always present. Also, the solo flautist did some ill-considered phrasing more than once.

The Saint-Saëns Concerto is poor stuff. Only the middle movement has any particular interest, and here the composer, having achieved a tune of some charm, falls in love with it to such an extent that he cannot get away from it. The result is weariness. Be it said that Mr. Guidi, who rose from his chair as concertmaster to become soloist, played it very well and apparently got out of it all there was to get.

The Brahms Symphony was given a convincing performance for the most part, the Allegretto being the best-played movement. J. A. H.

Initial "Walküre" of the Season Has Sterling Performance at Metropolitan

THE season's first performance at the Metropolitan of Wagner's "Walküre" was given on the evening of Dec. 20, with Messrs. Laubenthal, Bender and Whitehill and Meses. Easton, Matzenauer and Gordon in the principal rôles, and Artur Bodanzky conducting. While there was nothing of startling originality in the performance, all the artists save Mr. Laubenthal having been heard before in their several rôles, it was a performance of high order, one of those evenings when all things seemed to work together for the common good.

It is bootless to seek to criticize Mr. Whitehill's Wotan or Mme. Matzenauer's Brünnhilde. They are both familiar and both are of a high order of excellence. It is doubtful if a more moving characterization of Brünnhilde, or one of greater distinction than that of Mme. Matzenauer's on this occasion, has been heard in a long time.

Miss Easton's Sieglinde is a profoundly moving figure and she invests the part with a futile, helpless pathos that is unequalled, besides singing it superbly. Miss Gordon's Fricka was dignified and sufficiently shrewd, and she also sang particularly well. Mr. Laubenthal sang well and his acting was strikingly effective. The Valkyries were sung by Meses. Roeseler, Wells, Robertson, Perinir, Telve, Wakefield, Delaunoy and Howard. J. A. H.

Ruffo and Ponselle Appear

Giordano's "Andrea Chenier," on Monday evening, ushered in the week in memorable fashion, bringing as it did the season's first appearances of Rosa Ponselle and Titta Ruffo. Their respective rôles were Madeleine and Charles Gerard, while the title part was cared for by Mr. Gigli.

Miss Ponselle was in strikingly fine voice and her acting had great animation and dramatic effectiveness. She was earnestly applauded and brought repeatedly before the curtain. Mr. Ruffo, too, sang superbly, employing his rich and powerful voice with notable artistry and infusing his acting with abundant emotion. The rôle of the unfortunate poet was enacted with great distinction and histrionic skill by Mr. Gigli, and the latter's singing was characterized by power and purity of tone together with admirable phrasing and control of nuance. Both he and Mr. Ruffo were hailed with delight by the huge audience.

The capital cast included as well Kathleen Howard as the Countess and Ellen Dalossy as Bersi, with Angelo Bada, Adamo Didur and Pompilio Malatesta filling other rôles. Mr. Moranzoni conducted. M. B. S.

"Fedora" Repeated

The recently revived operatic thriller, Giordano's "Fedora," was repeated on Friday evening, with Mme. Jeritza again

[Continued on page 27]

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New York's Round of Concerts and Recitals

[Continued from page 24]

ful. Whether or not Rameau and Couperin played on a grand piano are Rameau and Couperin is open to question, but in view of the charm with which Mr. Risler invested them and the manner in which he infused an eighteenth century spirit, this is a quibble. The Liszt Polonaise and arrangement of the "Spinning Song" were played with brilliance and brought to a fitting close an evening of exceedingly good piano-playing.

J. A. H.

Paderewski in Benefit

Ignace Paderewski was in a felicitous mood at his second recital in Carnegie Hall on the afternoon of Dec. 22. The program was drawn from a list of favorites in his repertoire and included a Bach-Liszt Fantasia and Fugue, Haydn's Andante with Variations, Mozart's Rondo in A Minor, Beethoven's Sonata in D Minor, Brahms' Variations on a Theme by Paganini, a group of Chopin numbers and Liszt's arrangement of Mozart's "Don Juan Fantasia."

The famous pianist was at his best and made music as only he can. His playing of the Bach work was a revelation, even from this great artist. Every line, every form was there to reveal it as the great architectural structure that it is. Paderewski's great gift in lyric expression was fully brought out in Haydn's lovely work, a quality that was also predominant in the Mozart number. The pianist left the stage for the first time after the difficult Brahms work, which was played with brilliance and great sweep.

As always, Mr. Paderewski seemed to revel in the Chopin group. His playing of the Ballade in A Flat, the Nocturne in E and the Valse in A Flat was particularly noteworthy, the last-named, especially, receiving an exalted interpretation.

Following the performance of the taxing Mozart work, there was the customary rush down-stage and the usual list of encores. This time there were seven, and the audience was quieted only by the turning down of the lights.

It was said that the concert realized the sum of \$17,500 for the benefit of the Maternity Center Association, under whose auspices it was given. H. C.

Trio Classique in Concert

The Trio Classique, made up of Celia Schiller, pianist; Maurice Kaufman, violinist, and Willem Durieux, cellist, gave the first concert of its third season at Aeolian Hall on Monday evening of last week. Miss Schiller, a Carreno pupil, is founder of the trio. Mr. Kaufman is well known in New York for his work as concertmaster of the Russian Symphony, and Mr. Durieux, the newest member of the organization, was active as professor at The Hague Conservatory before coming to America.

The outstanding merit of the trio is its fine ensemble spirit. The players when at their best bring a rare enthusiasm and happy balance of the instruments to their playing. This was not so apparent in the first movement of the Brahms Trio in C Minor, which

opened the program. But in subsequent sections of the work the tone of the players took on added warmth, and its somewhat austere measures were given with much effectiveness.

Martucci's Trio in C Major, Op. 59, with its Italianate melody, proved ideally suited to the talents of the players. The number is in three movements, of which the Andante con moto is of especial appeal. It was played with verve and tonal richness. The familiar "Dumky" Trio of Dvorak closed the program, and was given a creditable performance. The audience was extremely cordial.

R. M. K.

Astri Ellison in Recital

Songs in the Scandinavian languages were a feature of the recital given by Astri Ellison, soprano, with Christian Schiott at the piano, at Town Hall on Tuesday evening of last week, providing a grateful change from the conventional program. Sigurd Lie's "Snow" is familiar from being given in translation by a number of American singers, but a subsequent group by Kjerulf was new. The singer's voice provoked admiration by its splendid natural resources. It is seldom that tones so well supported and of such large and smooth quality are found in a singer who manifestly has not completely mastered her vocal possi-

bilities. A group by the accompanist provided considerable interest, and in addition there were four excerpts from Grieg's settings of the "Haugtussa" cycle of poems, by Arne Garborg, and folk-numbers in Norwegian, Swedish and English. Miss Ellison, with rigorous coaching in the finesses of her art, would doubtless be successful as candidate for the operatic field. Mr. Schiott was a capable accompanist.

N. T.

Rudolph Polk Reappears

Rudolph Polk, a young American violinist who last month gave a recital in New York, made another appearance on Wednesday evening of last week and gave much pleasure to an Aeolian Hall audience. Mr. Polk's chief offerings were the Vivaldi-Nachez Concerto in A Minor and the Mendelssohn Concerto. In the first-named work, besides Waldemar Liachowsky at the piano, he had the assistance of Frederick Short, organist. The Vivaldi is noble music, finely made and pure in style, and Mr. Polk succeeded well in preserving its classic quality. His tone is clear and appealing, his technic well developed, his bowing firm, and he plays with natural feeling and taste. He was particularly happy in the Largo, which was very expressively played, against a quiet background of organ tone. Mr. Polk

Operatic Events of Week

[Continued from page 26]

enacting the title rôle with intensity and effective vocal art, and with Mr. Martinielli repeating his striking characterization of the part of *Loris*. Queena Mario was again admired as *Olga* and Mr. Scotti brought his familiar artistic powers to the rôle of *De Serieux*. A change in one of the rôles of the cast brought Louise Hunter in place of Ellen Dalossy in the part of *Dimitri*. Mr. Papi conducted.

A New Double Bill

Coupled with "Cavalleria Rusticana" for the first time, "L'Amico Fritz" was given at the Saturday matinée, the shorter work having also its first performance this season. The cast in "L'Amico Fritz" was the same that has appeared in the work since its revival last month and included Mmes. Bori, Alcock and Anthony, and Messrs. Fleta, Danise, Wolf and Paltrinieri. Mme. Bori sang and acted deliciously, and Mr. Fleta again established the fact that he is one of the most satisfactory singers that have come to us in a long while. Mr. Danise's character work was exceedingly fine and Mme. Alcock did her bit very well indeed.

The performance of "Cavalleria" was of unusual excellence. The rôle of *Santuzza* is peculiarly fitting to Miss Ponselle both vocally and histrionically and, while some of her "business" may seem a trifle overdone, her magnificent voice (which grows more beautiful with each hearing) and her exceedingly Italianate impersonation of the rôle were a real delight. Mr. Chamlee sang beautifully and also acted most convincingly. Mr. Picco's *Alfio*, a desperately difficult rôle to do anything with at all, was fine both vocally and dramatically. Mmes. Perini and Egner were satisfactory in their small parts.

Mr. Moranzoni conducted both operas and, save for his usual tendency toward slow tempi, did very well. Mr. Setti's chorus, usually so super-perfect, was a little ragged and not always quite on the key, but the Prayer was absolutely thrilling.

J. A. H.

A Popular "Rosenkavalier"

Strauss' delightful "Rosenkavalier" was given at the popular-priced Saturday night performance on Dec. 22, with two

singers new to principal rôles. These were Delia Reinhardt, who appeared for the first time here as *Octavian*, and Queena Mario, who assumed the rôle of *Sophie* for the first time on any stage. Mmes. Easton, Roeseler and Howard, and Messrs. Harrold, Bender and Schützendorf and Bada appeared in their accustomed rôles, and the remaining parts were sung by Mmes. Alcock, Hunter, Guilford, Wells and Gitchell, and Messrs. Meader, Schlegel, Gustafson, Paltrinieri and Audisio. Mr. Bodanzky conducted.

Mme. Reinhardt's *Octavian* is a very delightful piece of work. Comparison with other singers who have sung the part here are inevitable, but be it said that Mme. Reinhardt's interpretation can stand such comparison. She was best in the first act, when her boyish and naïvely intense love-making was very charming. The transition from boy to man in the second act was also very convincing. Vocally Mme. Reinhardt did the best work she has done here.

Queena Mario's *Sophie* was a bit of perfection. There may have been some apprehension beforehand as to whether the caliber of her voice was sufficient for the part, but the duet of the presentation of the rose put any possible doubt to flight. Never before in the Metropolitan has this hideously difficult music been sung with such ease and such soaring tone. In the marvelous trio toward the end of the last act, where the interweaving of the voices and the high tessitura again present frightful difficulties, Miss Mario's clear tones dominated the scene. In the final duet, almost invariably sung off-key, the high B-naturals were absolutely true to pitch and lovely in quality. Miss Mario's acting was charming throughout and she scored every point. In fact, her performance was a complete triumph.

J. A. H.

A Gala Sunday Concert

Twenty-two artists participated in the Sunday night concert at the Metropolitan, Dec. 23, in addition to the orchestra and chorus conducted by Giuseppe Bamboschek and Wilfrid Pelletier. An immense audience was deeply appreciative of the presentation of scenes from several operas. Because of the great length of the program it is only possible to record that the following operatic scenes were impressively sung and staged: Act II, Scene 2, from "Aida," with Marcella Roeseler, Jeanne Gordon, Orville Harrold, Milla Picco, Giovanni Martino and Louis D'Angelo. Act III, from "Faust," with Queena Mario, Grace Anthony, Armand Tokatyan, Leon Rothier and Lawrence Tibbett. Coronation Scene, from "Boris Godounoff," with Adamo Didur and Angelo Bada. Quintet and Scene 2 of Act III, from "Die Meistersinger," with Marcella Roeseler, Marion Telva, Orville Harrold, George Meader, Arnold Gabor, Leon Rothier, Angelo Bada, Max Bloch and Louis D'Angelo.

was warmly applauded after the Vivaldi, and he had similar success with the famous Mendelssohn score. Two groups of shorter numbers included the "Prize Song" (Wagner-Wilhelmj), "Hebrew Melody" of Achron, Elman's arrangement of Beethoven's "Contretanz" and Smetana's "Aus der Heimat." B. R.

Yale Glee Club

The Yale University Glee Club, under Marshall Bartholomew's leadership, and with Reinald Werrenrath as soloist, gave a concert in the Town Hall on Thursday evening of last week. The club includes good vocal material, particularly in its baritone section, and under Mr. Bartholomew's galvanizing baton sang with good graduation of tone. In addition to a number of college songs, the club gave two Christmas carols, "While by My Sheep" and "In Dulci Jubilo," Henschel's "Morning Hymn," and "Going Home," a choral setting of the Largo from Dvorak's "New World" Symphony, with words by William Arms Fisher. Mr. Werrenrath was in good voice, and his numbers included songs by Brahms, Grieg and Sinding, and a group in English, by Chadwick, Jalowicz, Sanderson and Speaks, in which his excellent diction was shown to advantage. Herbert Carrick, who was at the piano for the soloist, acquitted himself well. R. M. K.

Third Biltmore Musicale

The third Friday morning musicale at the Biltmore on Dec. 21, was given by Giuseppe De Luca, baritone of the Metropolitan; Jean Gérardy, cellist, and Helen Hobson, soprano. Miss Hobson began the program with *Leonora's* aria from "La Forza del Destino" and later sang a group of English songs, Walter Golde's "Awakening" being of especial interest. Mr. Gérardy played pieces by Popper, Saint-Saëns, Schumann and Davidoff besides Pergolesi's "Nina" as encore. Mr. De Luca sang "Nemico della Patria" from "Andrea Chenier" and shorter numbers by Donaudy, Cadman and Bossi. All three artists were called upon for encores. The accompanists were Arturo Berze for Mr. De Luca, George S. McManus for Mr. Gérardy and Walter Golde for Miss Hobson.

J. A. H.

[Continued on page 32]

STELLA DE METTE

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PRESS COMMENTS

As Amneris

One of the most capable actresses, as well as singers, of the company and gave one of the best performances of Amneris that the writer has ever seen.—Boston Globe, November 24, 1923.

A vocally splendid and decidedly personable Amneris.—Philadelphia Ledger, November 24, 1923.

The warmth of her mezzo voice making a splendid foil to Aida, her dramatic moments showing a real contralto depth of voice and a fine delineation of the part.—Washington Herald, November 28, 1923.

Stella de Mette accomplishes considerable as the richly dramatic Amneris. She, too, is acquainted with her work, and aided by a beautiful voice of rare quality makes much out of her assignment.—The Washington Post, November 28, 1923.

The Detroit Free Press, Tuesday, December 18, 1923.

Amneris a Favorite.

A general favorite is Stella Demette. Cast as Amneris, one of her strongest characterizations, she made the rôle of the proud and autocratic princess an impersonation of magnificent force. Imposing in her bearing, gorgeously appraised, she sang with a sincerity and dramatic intensity which gained her great approval.

Miss de Mette shares the honors. As a comedian Miss de Mette stood above her fellows and so excellently she sang that old-timers regretted the cutting out of Nancy's air.—Boston Herald, November 8, 1923.

If it had not been for the gusto Miss de Mette put into her acting of Nancy the performance would have dragged badly. She kept things going almost unaided in the many scenes where the two young men and the two girls are supposed to be lively.—Boston Globe.

As Maddelena

The rôle of Maddelena was sung by Stella de Mette. Her's is a big voice that is always well worth listening to.—Boston American, November 16, 1923.

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"Forza del Destino" Is Revivified in Chicago

Last Year's Failure Is Converted Into Triumph—Claudia Muzio Dazzles as "Leonora"—Kathryn Meisle, Lazzari, Crimi, Formichi, Trevisan and Kipnis in Cast—Arimondi Makes Farewell to Stage in "Barber"—Galli-Curci a Winsome "Rosina"—Marshall Sings "Vasco"—Rosa Raisa Again Heard in Favorite Roles

CHICAGO, Dec. 22.—The presentation of Verdi's "Forza del Destino" by the Chicago Civic Opera on Wednesday night was a veritable achievement. It marked the highest point yet reached this season in continuous enthusiasm, genuine artistic worth, and great singing. It had been scheduled for one performance only, but requests have poured in for a repetition, as a result of its unexpected success, and a special performance will be given outside of the subscription series on a Sunday afternoon to satisfy the demand.

Except for Virgilio Lazzari and Giulio Crimi, who sang the *Abbott* and *Don Alvaro*, the entire cast was different from that which sang the opera last year. Claudia Muzio, Cesare Formichi, Kathryn Meisle, Vittorio Trevisan and Alexander Kipnis were all new to Chicago in this opera, and Giorgio Polacco conducted.

Remembering the lamentable dreariness of the two performances last year, this reviewer took his seat with some trepidation last Wednesday. Wild horses could not have dragged him from the theater after the opera got under way. For one thing, the performance moved with a rhythmic vigor and vim that the opera lacked last year.

"La Forza del Destino" could hardly fail to be interesting with so great a *Leonora* as Claudia Muzio. She enlivened the conventional score and accomplished the all but impossible feat of making the music a vehicle for tremendous emotional expression without losing for even an instant the unbelievable beauty of her voice. Velvety in its smooth loveliness, melting from thrilling dramatic climaxes to the most ethereal pianissimos, her voice throbbed with sorrow or was fraught with tenderness, stirred the listener to his very soul or brought tears to her audience by its very beauty. Muzio's art was a marvelous combination of great acting, great singing, brains, personality and musicianship.

But Miss Muzio was not alone. The cast recalled some of the great casts of the past. Cesare Formichi, as *Don Carlo*, sang with that full-throated tonal gorgeousness that he disclosed in "Aida" and in "Samson and Delilah"; and Giulio Crimi was at his best throughout in this opera. The two made a great vocal treat of the famous aria, "Solenne in quest'ora," and a fiery combination of vocal beauty and passion of the quarrel duet. Virgilio Lazzari, as the *Abbott* plumbed the depths of the bass register with majestic, noble tones and rich sonority to his voice.

Kathryn Meisle heard for the first time in a light rôle, added another impressive success to her operatic record. Her voice is one of the most beautiful contraltos in the world, and she has a flair for the stage. Vittorio Trevisan, as *Fra Melitone* created a buffo character that compares favorably with his *Sacristan* in "Tosca" and his *Don Pasquale*. He sang and acted the rôle with inimitable charm, and scored a distinct personal success in a performance that was replete with artistic beauty. The duet of the two basses, Trevisan and Lazzari, was one of the features of the opera. The *Marquis of Calatrava* was portrayed by Alexander Kipnis, the bass who was recruited from the Wagnerian Opera Company. He has proved a valuable addition to the company, and was thoroughly satisfying in this rôle.

Arimondi Makes Farewell

Rossini's ever-youthful "Barber of Seville" was the only other new performance of the week, all others being repetitions. It brought the delightful combination of Amelita Galli-Curci, Tito Schipa and Vittorio Trevisan, so well-liked here in former years, and Giacomo Rimini as *Figaro*. A feature of the performance was the return to the operatic stage, after an absence of several years, of Vittorio Arimondi, whose basso profundo was a mainstay of the Campanini organization. This was the forty-first anniversary of his operatic debut, and also the occasion of his public farewell to the stage. His voice was as deep and big as ever, although he is in his sixties, and, as he is quite the biggest man ever seen in the Chicago Opera he made an impressive looking *Don Basilio*. He was heartily applauded after the "La Calunnia" aria, and the rule against passing flowers over the footlights was lifted to allow him to receive a huge wreath and other floral tributes.

Mme. Galli-curci, always at home in the rôle of *Rosina*, gave a sprightly, vivacious and winsome performance. The rôle is ideally suited to her talents. The exquisite treatment she accorded the "Una voce poco fa" brought storms of applause, which were exceeded only in the music lesson scene after she sang "Qui la voca sua soave" from "I Puritani" and "Home Sweet Home" to her own accompaniment on the piano. She smashed the rule against encores by repeating the "Home Sweet Home," to satisfy the insistent applause.

Tito Schipa, always an excellent *Count Almaviva*, romped joyously through the work, to the huge delight of the audience. He played his own accompaniment to the first act serenade on a guitar, and sang with exquisite sweetness of tone and vocal flexibility. His delineation of the supposedly drunken soldier in the second act was delicious. Vittorio Trevisan has been for years the standard by which Chicago has judged its delineators of *Doctor Bartolo*, and he was in his happiest vein at this performance. Ettore Panizza, conducting, brought out the melodious beauties of the old but always young score with great charm.

Muzio an Ideal Aida

Saturday night's repetition of "Aida" brought a new *Aida* and a new *Radames* in Claudia Muzio and Forrest Lamont. Miss Muzio was ideal as the Egyptian slave. The great aria of the Nile scene, "O patria mia," was given with rare tonal beauty and deep feeling. Her pianissimos were as smooth as velvet and as colorful and delicate as the spectrum of a rainbow, yet through the vocal loveliness was always a restraint that suggested tremendous feeling held in reserve and making itself felt through even the most exquisite tones. She vitalized the rôle, and also used poses reminiscent of Egyptian frescoes, yet there was in these no sense of unnaturalness. Forrest Lamont was an entirely creditable and satisfying *Radames*. Many great exponents of the rôle have been heard on the stage of the Auditorium Theater, and Lamont measured up well. The rest of the cast was as before, including Cyrena Van Gordon, Cesare Formichi, Virgilio Lazzari and Alexander Kipnis. Pietro Cimini conducted.

"Lakmé" was repeated on Sunday afternoon, Tito Schipa singing *Gerald* for

the first time this season. As always, he was exquisite in the part. Beautiful indeed was the first act aria, "Fantasia aux divins mensonges," and in the duet passages of the second act his voice blended perfectly with Mme. Galli-Curci's. The soprano, in the name part, drew many demonstrations from the audience, especially after her beautiful vocal display in the Bell Song. Irene Pavloska accomplished some lovely singing as *Mallika*. José Mojica, Désiré Deffrère, Georges Baklanoff, Margery Maxwell and Beryl Brown were also in the cast: Mr. Panizza conducted.

Charles Marshall made his first appearance as *Vasco da Gama* in the repetition of Meyerbeer's "L'Africana" on Monday night. Vocally he was very effective, and he sang the "O paradiso" aria, with more delicacy and softness than most singers give to it. The vibrant sonority of his voice in the first act was the dramatic tenor at its best. He looked well and acted with assurance, although a little more familiarity with the histrionic associations of the rôle would have been desirable.

The balance of the cast was as before: Rosa Raisa as *Selika*, Alexander Kipnis as *Don Diego*, Cesare Formichi as *Nelusko*, and Florence Macbeth as *Inez*. Mr. Panizza conducted.

"Dinorah" was repeated Tuesday night, with Amelita Galli-Curci, Giacomo Rimini, José Mojica, Kathryn Meisle, Margery Maxwell and Virgilio Lazzari. Mr. Panizza was again in charge.

"Hansel and Gretel," in English, drew a capacity house at the repetition on Thursday, under the baton of Frank St. Leger. The cast, as before, included Mary Fabian, Irene Pavloska and Maria Claessens. All three principals made every word distinctly understood, but some of the other singers failed to project their text clearly.

"Otello" was repeated this afternoon with the same cast as before: Rosa Raisa, Charles Marshall, Giacomo Rimini, Alexander Kipnis, José Mojica and Maria Claessens. Mr. Panizza conducted. FARNSWORTH WRIGHT.

GORDON PLAYS CONCERTO

Appears as Soloist with Symphony in Pair of Concerts

CHICAGO, Dec. 22.—Jacques Gordon, concertmaster of the Chicago Symphony, was violin soloist at the pair of concerts in Orchestra Hall Friday afternoon and Saturday night. He played in sprightly and enjoyable fashion the Vivaldi-Nachez Concerto. To the accompaniment of string orchestra, with Eric Delamarter at the organ, Mr. Gordon revealed his mastery of tone and style, refined phrasing, purity of tone and ease of bowing, as well as absence of all distracting mannerisms. He also played the Bruch Scottish Fantasia, which sounded less good only because the composition itself is less interesting than the concerto.

Frederick Stock conducting, the orchestra presented the Alfvén's Symphony in E with stimulating verve and brilliance to the great delight of the audience, which also applauded a light, rather shallow overture written by Scheinplug to one of the Shakespeare comedies. F. W.

Mendelssohn Club Gives Concert

CHICAGO, Dec. 22.—The Mendelssohn Club, under the capable baton of Harrison M. Wild, was in excellent condition for its opening concert of the season in Orchestra Hall Thursday night. This male chorus sang with solid tone and swinging rhythm German's "Rolling Down to Rio" and gave MacDowell's

"Dance of the Gnomes" with fine sense of pitch and well balanced tonal nuances, the music being crisply shaded to express the meaning of the text. John Barnes Wells, tenor, was an enjoyable soloist, managing his voice discreetly, with refined, polished phrasing and (in the group of French songs which this reviewer heard him sing) an excellent enunciation of the French words.

PLAN MUSIC COMMISSION

Piano Club of Chicago Is Sponsor of Project

CHICAGO, Dec. 22.—A drive to make Chicago a greater music center through the creation of a music commission was begun Monday at a conference of music dealers, musicians and civic leaders in the Illinois Athletic Club. Mayor Dever was represented in the conference by Frank Padden, assistant corporation counsel.

The conference was sponsored by the Piano Club of Chicago. Matt J. Kennedy, secretary of the National Association of Music Merchants, outlined the plan.

The commission project, he said, had been tried and found effective in Dallas, Tex. In Chicago it would consist of nine or more members representing various walks of life. The aim of the commission would be to promote civic music activities, such as community sings, orchestras, bands, glee clubs and music contests. Music appreciation among children would be especially stressed.

The movement for a music plan commission was started as a part of the activities of the Illinois Music Teachers' Convention, which is being held in Chicago Christmas week.

Musical at Cooper-Carlton

CHICAGO, Dec. 22.—Elsa Kressman, soprano; Marion Laffey, violinist; Marie Williamson, accordion player, and Helene Hertel, pianist, supplied the musical program at the Cooper-Carlton on Sunday evening. A number of songs by English and American composers were heard, as well as instrumental compositions by Rachmaninoff, Chopin and Mendelssohn.

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GEORGETTE LEBLANC IN UNUSUAL RECITAL

Flonzaleys, Sistine Choir and Ukrainian Chorus in Sunday Concerts

CHICAGO, Dec. 22.—Georgette Leblanc was the most interesting of last Sunday's recitalists. She had never been in Chicago before, and brought a different type of art to this city. She sang songs, recited poetry, and appeared in scenes from Maeterlinck's "Monna Vanna" and "Pelléas et Mélisande." Her speaking voice is rich and expressive, and she establishes, with fine atmospheric feeling, the moods of her texts. In songs she follows rather the way of the diseuse, dwelling lightly on the singing tone and bringing out the word values. She drew a good sized audience to the Blackstone Theater.

The Flonzaley Quartet played on Sunday afternoon at the Studebaker Theater to quite the largest audience it has ever drawn here. Though the "Sir Roger de Coverley" of Frank Bridge

seemed to lack some of the courtliness one expected from this famous ensemble, the Schumann Quartet in A showed admirable smoothness, beauty of tone, fine balance and thorough musicianship of the kind that have made the Flonzaleys famous.

The Ukrainian National Chorus, Alexander Koshetz conducting, returned to Orchestra Hall for a repetition of the program given ten days before.

Gilbert Ford, pupil of Vittorio Trevi-san, disclosed an unusually pleasing tenor voice in his recital at the Playhouse. He sang intelligently and expressively, with the enunciation of a cultivated recital artist. The audience liked him very much.

On Sunday night the Sistine Chapel Choir returned to the Auditorium Theater for another concert. The timeworn adjectives used to describe such unusual singing as that of Monsignor Rella's choristers are pallid and inadequate, and must give way to mute admiration. The reviewer confesses that he has not words enough to do homage to the wonderful balance, musicianship and tonal quality of the choir. They were but very little short of perfection. F. W.

Shattuck, and Leo Sowerby's Ballade for Two Pianos, which will have its première in a pair of concerts in Minneapolis on Jan. 31 and Feb. 1. They will play the work later in the season in Washington and Baltimore. The trio of pianists will also play the Bach Triple Concerto in the Minneapolis concert.

CLEVELANDERS HAIL THEIR SINGERS' CLUB

Male Chorus Opens Its Thirty-First Season with Fine Program Well Sung

By Florence M. Barhyte

CLEVELAND, Dec. 22.—A large and enthusiastic audience greeted the Singers' Club, oldest of Cleveland's male choruses, at the first concert of its thirty-first season, given in Masonic Hall on Dec. 18. The chorus of 110 men, conducted by Edwin Arthur Kraft and accompanied by the Cleveland Orchestra, presented one of the most ambitious programs it has ever essayed. This included Herman Mohr's "Creation's Hymn," James H. Rogers' "The Name of France," Gustav Holst's "Dirge for Two Veterans," two excerpts from "The Flying Dutchman" and the Pilgrim's Chorus from "Tannhäuser." The Holst work proved of unusual interest. The chorus sang well and received much applause. The soloists were Alice Shaw Duggan, contralto; James A. McMahon, baritone; Warren Whitney, tenor; Dreda Aves, mezzo-soprano, and Harry M. Dunham, baritone.

The third concert in the Municipal Course was given on Sunday afternoon, Dec. 16, in Public Hall by the Cleveland Orchestra, with Nikolai Sokoloff conducting and John Charles Thomas as soloist. About 5000 persons heard the concert. An outstanding feature of the program was the first presentation in recent years of Tchaikovsky's "1812" Overture with the full complement of instruments and percussion called for in the score. Mr. Thomas sang arias from Verdi's "Masked Ball" and Massenet's "Hérodiade" and several songs, with William Janashek giving discreet and companionable accompaniments at the piano. He won an ovation.

More than 2000 school children attended the second of the Cleveland Orchestra's series of children's concerts in Masonic Hall on Dec. 14. Arthur Shepherd, assistant conductor of the orchestra, conducted.

The fall term of the Cleveland Institute of Music was brought to a close with the most successful exhibition student recital ever given by the school. Eight scholarship pupils appeared on the program and the various grades of musical development were well illustrated.

The Greater Cleveland Lutheran Chorus gave its first concert of the season in Masonic Hall on Sunday afternoon, Dec. 16. With the assistance of the Cleveland Young People's Symphony, Conductor F. W. Strieter and his chorus of 200 voices presented a splendid program.

Prof. Edward Rechlin, organist of Emmanuel Lutheran Church, New York, was the soloist. Estella Gockel was accompanist and E. H. Levis, baritone, sang the solo part in "Here on Earth We Have No Continuing Place."

Club Gives 528th Concert

CHICAGO, Dec. 22.—Mrs. Junius Haag and Mrs. Louise Harrison Slade had charge of the program at last Monday's concert of the Musicians' Club of Women. This concert was the 528th given by the club, formerly the Amateur Musical Club.

Clara Clemens, mezzo-soprano, will appear as soloist with the St. Louis Symphony under Rudolph Ganz, on Jan. 6. This appearance will follow several recitals that Mme. Clemens will give in the State of Missouri under the auspices of the Mark Twain Memorial Park Association.

MILWAUKEE CIVIC PLAYERS IMPROVE

Carl Eppert's Orchestra Gives Third Concert—New Series for Shorewood Suburb

By C. O. Skinrood

MILWAUKEE, Dec. 22.—The Milwaukee Civic Orchestra, under the leadership of Carl Eppert, gave the third concert in its series of ten at the Auditorium on Sunday afternoon, Dec. 16. The orchestra has acquired greater smoothness and precision with additional rehearsals, while none of the conductor's dynamic energy has been lost in the polishing process. The program included Thomas' "Raymond" Overture, Saint-Saëns' "Danse Macabre," the Prelude to the Third Act of "Lohengrin," Delibes' "Sylvia" Ballet Suite and the Coronation March from Meyerbeer's "Prophet." The soloists were Hugo Bach, one of Milwaukee's best known cellists, and Rudolph Magnus, tenor, for whom piano accompaniments were played by his mother, Mrs. Florence R. Magnus.

Margaret Rice, Milwaukee concert manager, has instituted a series of concerts in Shorewood, a suburb of the city, with a population of 4000, which is designed to bring the best music to the public schools at a low cost. If this series succeeds as well as it is expected to do, Miss Rice plans to extend the plan to several other suburbs of Milwaukee with a population of from 5000 to 20,000.

The Sistine Chapel Choir, conducted by Mons. Antonio Rella, gave a concert at the Auditorium on Monday, Dec. 17, before an audience of 2000 persons, who evinced emphatic approval of everything that was sung. The program was made up largely of works by Palestrina, Vittoria and Perosi.

At its concert on Tuesday, Dec. 18, the MacDowell Club gave an interesting program of works by Mozart, including a trio from "The Magic Flute," the Sonata in D, a duet from "Don Juan," a string quartet and other compositions.

Bush Students Win Places

CHICAGO, Dec. 22.—Olga Eilner and Robert Quick, pupils of Richard Czerwony, violinist, at the Bush Conservatory, have won two of the three coveted chances to appear in the final contest of the Society of American Musicians for violinists in Orchestra Hall on Jan. 8. Both artists have played solo parts with the Bush Conservatory Symphony Orchestra in previous seasons.

New Soprano in Civic Opera

CHICAGO, Dec. 22.—Olga Obrasova, soprano, has been engaged to sing the title rôle in Rimsky-Korsakoff's fairy opera, "The Snow Maiden," when it is repeated in January at a matinée for the school children by the Chicago Civic Opera. Mme. Obrasova was formerly with the Russian Grand Opera Company.

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CHICAGO MUSICAL COLLEGE

Because of the Christmas holidays, the Sunday afternoon concerts in Central Theater have been suspended until Jan. 6. Clarence Eddy of the faculty gave an interesting organ recital Dec. 10 at the opening of the large organ in Olivet Baptist Church. He dedicated the original organ in this church when it was installed forty-one years ago. He will make his annual tour of the South in February. Bertha Kribben of the faculty was soloist for the New England Society on Dec. 12 at the Union League Club. The Civic Quartet, of which Miss Kribben is leader and manager, played for the Maywood Order of the Eastern Star on Thursday and appeared before the Hamilton Park Woman's Club last Monday. Howard Neuwiller was specially engaged as soloist and accompanist for the concerts given by Riccardo Martin at Council Bluffs and Des Moines, Iowa, on Dec. 11 and 12. A recital, directed by Elena De Marco, director of the lyceum and chautauqua department of the college, was given at the High School Auditorium, Des Plaines, Ill., on Dec. 14. The program was presented by Helen Nissen, pianist and violinist; Lily Snellman, harpist; Cora Edwards, contralto, and Alice May Devine, soprano.

BUSH CONSERVATORY

Students of the junior dramatic department gave a Christmas party today, Elma Pearl being hostess. Ralph Leo, popular teacher of voice, held the first of a series of informal studio recitals on Tuesday, some of his advanced pupils singing, and President Bradley of the conservatory giving a short, amusing talk. Mr. Leo gave a group of Negro spirituals. Five hundred orphans

AUDITORIUM CONSERVATORY

Mrs. Johanna Bowman Ritzma, contralto, pupil of Karl Buren Stein, was soloist on Thursday at the annual concert and banquet for teachers at the Milton Gregory school auditorium. Florence Haack, dramatic student of Mrs. Stein, was special reader at the South Side Social Center meeting on Dec. 14. Axel Pederson, bass, pupil of Mr. Stein, was soloist on Dec. 10 for the Luther Male Chorus at Our Saviour's Church. G. J. Erickson, bass, another student, recently sang at the Broadway Methodist Episcopal Church of Indianapolis and was at once chosen as regular soloist for that church.

MUHLMANN SCHOOL OF OPERA

Pupils of Adolf Muhlmann, vice-president of the Gunn School of Music, appeared lately on various occasions. The sisters Kathryn and Rose Riedl gave the musical program for the Columbia Dames Club on Dec. 6 and sang, among other numbers, duets by Louis Victor Saar. Isadore Mishkin gave a program for the Zionist organization at Indiana Harbor, Ind., on Dec. 9. Frida Stoll was soloist at a concert given by the Chicago Woman's Musical Club on Dec. 6.

Maier and Pattison to Play Old Concerto

Guy Maier and Lee Pattison will play Carl Philipp Emanuel Bach's Concerto for Two Pianos in E Flat with the Chicago Symphony on Feb. 15 and 16. This long-forgotten composition, which came under the notice of Mr. Maier last summer, will receive its first American performance on this occasion. Other numbers on the program will be the Bach Triple Concerto, in which the pianists will have the assistance of Arthur

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BEETHOVEN SERIES ROUSES ST. PAUL

Verbrugghen Conducts the
Ninth Symphony—Opera
and Chamber Music

By Florence L. C. Briggs

ST. PAUL, Dec. 22.—The Beethoven series of six concerts in six consecutive weeks, in which Henri Verbrugghen and the Minneapolis Symphony have presented Beethoven's nine Symphonies and various arias and songs, piano and violin Concertos with the help of visiting soloists, was brought to a successful conclusion on Thursday evening, Dec. 13, with a performance of the Ninth Symphony. Besides the orchestra, this enlisted the services of the Minneapolis Symphony Chorus and Elsa Stralia, soprano; Marjorie Squires, contralto; Arthur Hackett, tenor, and Pavel Ludikar, bass-baritone. A very large audience attended and showed keen appreciation of a worthy performance. The chorus of 200 voices acquitted itself well in the difficult music it had to sing, and among the soloists Mr. Ludikar was particularly impressive in an aria from "Fidelio" as well as in the bass parts in the vocal quartet in the Symphony.

Mitja Nikisch was the soloist at the sixth concert in the cycle, in the C Minor Concerto for piano and orchestra. He received an enthusiastic welcome.

Paul Althouse aided materially in the success of the symphony concert in the preceding week, singing Florestan's Aria from "Fidelio," and "Adelaide." The "Pastoral" symphony was the principal orchestral number.

The San Carlo Opera Company has concluded a season at the Auditorium of four performances which included "La Bohème," "Madama Butterfly," "Cavalleria Rusticana" and "Il Pagliacci," with Tamaki Miura, Anna Fitzu, Sophie Charlebois, Louise Taylor, Colin O'More, Graham Marr, Maurizio Dalumio, Ludovico Tomarchio and Max Kaplick in the leading rôles.

An artistic program given by the London String Quartet was a notable event of the week. Mozart's D Minor Quartet, Debussy's in G Minor, Bridge's "London-derry Air" and Mendelssohn's Canzonetta were the programmed numbers, to which were added a Borodin Nocturne and "Peter's Glad Heart" from H. Walford Davies' "Peter Pan" Suite.

The St. Paul Music Society, George A. Thornton, president, extended its hospitality to the Londoners at dinner the evening preceding the concert. A company of about seventy-five assembled to do the players honor. Addresses of welcome were made by Mr. Thornton, Mayor A. E. Nelson and others. The business

meeting preceding the dinner resulted in the reelection of Mr. Thornton as president, Mrs. C. A. Guyer was made vice-president and Jessie Young secretary-treasurer.

The St. Paul Chapter of the Minnesota Music Teachers' Association has been organized with the election of John G. Hinderer as president and Harriet Allen as secretary-treasurer. The purpose is to excite activity in several centers throughout the State, particularly in regard to the accrediting of outside music study in high schools.

An orchestral concert conducted by Mr. Verbrugghen under the auspices of the Young People's Symphony Orchestral Association was given before a large audience of children on the afternoon of Dec. 4. A preparatory organ recital by the Municipal Organist, Hugo Goodwin, with explanatory remarks on the numbers used, was given a few days before. This program included also a number by a grade school orchestra conducted by Lillian Knott.

Many Cities Hear Hurlbut Pupils

John O'Pray, pupil of Harold Hurlbut, gave a recital before the New York Sunshine Club recently. Curtis Colby, tenor, was re-engaged to appear as soloist with the Glee Club of the Oranges in its concert in South Orange. Gertrude Early has returned from a tour of Florida and Carrie Kraft has been on a tour through California and the Far West. William Pilder is now in the Southwest. Adine Force, another pupil of Mr. Hurlbut, is fulfilling a series of engagements in Washington and California. Millicent Kuhn, Mae Belle Kirtland, Florence Campbell and Myrtle Treadwell have also been heard in public recently. James Hinchliff has made successful appearances before the New York Rotary Club and the Sunset Club. Leah Thompson is singing in cities of the Far West.

Siegmund Jaffa Gives Musicales

Siegmund Jaffa, teacher of singing, presented several of his pupils in an afternoon musicale at his studios recently. Those who took part were Ida Mills, Moritz Berkowitz, Leon de Veze, Barton Penn, Bessie Sheer, Lorenz Schoebel, Helen Schwab, Florence Swain Floyd, Alice Turnamian, Charles Floyd and Mirth Carmen O'Sullivan. The singers were assisted by the Choral Society of Washington Heights in a program that was appreciated by a large audience.

Mrs. Longone to Teach at Samoiloff Studios

Mrs. Paul Longone, who has appeared as accompanist for Rosa Raisa, Giacomo Rimini, Beniamino Gigli and many other prominent artists, has joined the Lazar S. Samoiloff studios on West Eighty-fifth Street, where she will coach singers and teach piano.

Gustave L. Becker Presents Pupils

Gustave L. Becker, director of the American Progressive Piano School, presented several of his talented pupils in recital at the headquarters of the school in Carnegie Hall recently. Following an interesting program, given by Harris Paykin, Estelle Perlitch, Zaza Waldman, Hazel Escher, Ellisworth Hinze and Johanna Appelboom-Arnold, Mr. Becker played four of his own compositions and a Liszt work. Some of the pupils showed unusual talent, especially Mme. Appelboom-Arnold, who played Schumann's Concerto, Op. 54, with Mr. Becker at the second piano.

Pupils of Ross David in Recitals

Ross David, tenor and teacher of voice, gave a recital in Cleveland recently, assisted by Mrs. Harry L. Goodbread, pianist. Mr. David sang in excellent style a Handel aria, a group of spirituals by Burleigh, songs by Rachmaninoff, Gretchaninoff and Rubinstein and three numbers by Mrs. Elizabeth Harbison David, of which "Honeysuckle" had to be repeated. Mrs. David appeared as

accompanist for Thamine Cox, soprano, in recital in Harrisburg, Pa., on Nov. 27. The program included "To a Violet" and "Revelation" by Mrs. David. Mrs. Owen Voigt, a pupil of Mr. David, sang for the Washington Heights Chapter of the D. A. R. on Dec. 8, and was enthusiastically applauded after a group of Mrs. David's songs. "Noël," a Christmas song by Mrs. David, will be given at Christmas festivals in New York, Harrisburg, Sioux Falls and Greenwood Lake.

CHAMBER MUSIC FEATURED IN INDIANAPOLIS EVENTS

London and Fonzaley Quartets Give
Recitals—De Pachmann Plays
Chopin Program

INDIANAPOLIS, Dec. 22.—The London String Quartet charmed a large audience at the Masonic Temple on the afternoon of Dec. 7. The G Minor Quartet of Debussy, Op. 10; a Fantasy by H. Waldo Warner, viola player of the organization, and Beethoven's Quartet in F, Op. 59, No. 1, were the features of the program, which was interpreted with tonal beauty and keen insight. This concert was one of the series arranged by the Matinée Musicale.

The Fonzaley Quartet, appearing before the members of the Indianapolis Männerchor at the Academy of Music on the afternoon of Dec. 9, played three quartets—Haydn's in G, Op. 77; Schumann's in A, Op. 41, and a Theme and Variations, Op. 7, by Taneï. This was the fourteenth appearance of this organization before the members of the Männerchor.

Vladimir de Pachmann was greeted by a large audience on Sunday afternoon, Dec. 9, when he gave a Chopin program at the Murat Theater under the direction of the Ona B. Talbot Fine Arts Association. Several encores were demanded.

The City Walther League of Indianapolis presented Edward Rechlin, organist, in a recital at the Roberts Park Church on Dec. 5. Bach, Rheinberger, Walther and other composers were represented on the program.

Otis Igleman, violinist, and Florence Byers, soprano, gave a recital at the Odeon on Dec. 2. Frances Johnson, Fred Newell Morris and Berta S. Ruick appeared at the Irvington M. E. Church auditorium on Dec. 4 and the annual charity program was given on Nov. 30 at the Masonic Temple by members of the Matinée Musicale, the participants being Alma Miller-Lentz, Carolyn Ayres Turner, Frances Johnson, Berta S. Ruick, Consuelo Couchman, Isabel Parry, Marion Von Tobel and Mrs. Alfred Aumann. PAULINE SCHELLSCHMIDT.

Kathryn Platt Gunn and James Price Heard with Chorus

Kathryn Platt Gunn, violinist, and James Price, tenor, were the soloists at the annual concert of the Metropolitan Life Choral Society on Dec. 12. Miss Gunn gave two groups, including the Paganini-Kreisler Praeludium and Allegro, Mendelssohn's "On Wings of Song," "Zephyr" by Hubay and "Poem" by Feibisch. Miss Gunn displayed an animated style, warm tonal coloring and facile technic. The first movement of

the Grieg G Minor Sonata, with John Cushing at the piano, was given a glowing interpretation and was greeted with enthusiastic applause. Mr. Price sang numbers by Horsman, Terry, Rachmaninoff and Courtney, and was warmly received. Under the leadership of Dr. J. A. Jackson the choral society gave works by John Prindle Scott, Curran, Kurt Schindler and Mana Zucca, and Rimsky-Korsakoff's "Oriental Song" with violin obbligato by Miss Gunn had to be repeated. R. E.

Maria Ivogün, soprano, will arrive in New York about the first of the year and will make her first tour to the Pacific Coast in February and March.

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VAN GIESEN

Two Christmas Season Performances of "Messiah" Draw Crowds in Boston

Temple Choirs Give Annual Holiday Concert—Symphony Plays New York by Stuart Mason—Paderewski Stirs Hearers with Superb Playing in Remarkable Program—Lorraine Wyman, George Copeland, Mr. and Mrs. Miquelle and Grace Kerns, Alma LaPalme and Raymond Putnam Heard in Recitals

BOSTON, Dec. 24.—The Handel and Haydn Society gave its two Christmas season performances of Handel's "Messiah" at Symphony Hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17. Large attendances again proved that performances hold perennial interest for Bostonians, who have come to recognize them as an inseparable part of the Yuletide concert season. Mr. Mollenhauer led his large chorus with his accustomed authority and achieved stirring effects with the impressive music. A distinguished group of soloists co-operated in these performances. Jeannette Vreeland sang the soprano airs with vocal distinction, musical style, and notable flexibility. Barbara Maurel, contralto, lent warmth of interpretation to her music. Richard Crooks brought a freshness of voice and ardor of feeling into his singing. Reinald Werrenrath sang with his wonted suavity.

The Temple Choirs, conducted by Henry Gideon, gave their third annual concert at Jordan Hall on Thursday evening, Dec. 20. To heighten the effect of the music, the singers dressed in the costume of the synagogue. The program consisted of Russian Church music, excerpts from the Jewish ritual, Moussorgsky's Cantata "Joshua Navine," three Jewish folks songs by Constance and Henry Gideon, and Arthur Foote's Complete Service for the Synagogue. In the latter work Bertha Cushing Child assisted in the rôle of reader. The Temple Choirs sang impressively and with marked religious fervor.

After eleven years, Strauss' "Symphonia Domestica" reappeared on the programs of the Boston Symphony at the concerts of Friday afternoon and Saturday evening, Dec. 21 and 22. Mr. Monteux and his forces gave it a heroic performance. In contrast to the intricacy and massiveness of this work, followed Stuart Mason's "Bergerie," played for the first time and conducted by the composer. The music is charmingly conceived and piquantly orchestrated. It is a dainty piece in three parts, called respectively, "Sonnerie et Sarabande pour les Bergers," "Air Pastorale," and "Galliarde et Depart pour les Pays Du Tendre." Mozart's Overture to "The Magic Flute" opened the concerts and Liszt's "Tasso" closed them.

Mr. Paderewski gave his first Boston concert of the season at Symphony Hall on Wednesday afternoon, Dec. 19. His program included his own Variations and Fugue in E Flat, Beethoven's Sonata in E Flat Op. 27, No. 1, Liszt's Sonata in B Minor, and a Chopin and Rubinstein group. Wholly in the vein, the pianist gave a performance which was remarkable for its colossal sweep and clangorous tone. At no time did erstwhile harshness or metallic quality mar the splendor of his tone. Never has more majestic playing been heard here.

Lorraine Wyman gave a costume song recital in Jordan Hall on Monday afternoon, Dec. 17. She sang many French folk-songs and American folk-songs. Of special interest was a group of Kentucky mountain songs gleaned from the Wyman-Brockway Collection.

Miss Wyman's characterizations were noteworthy for charm and piquancy. She conveyed the spirit and mood of her songs with unfailing skill. Mrs. Louis Smith assisted at the piano.

Renee-Longy Miquelle, pianist, and Georges Miquelle, cellist, gave a recital in Steinert Hall on Tuesday evening, Dec. 18, and introduced for the first time in Boston, Pizzetti's Sonata for piano and cello. Other first performances were those of Georges Hüe's Scherzo, Louis Delune's "Caravanes," and G. Fauré-Ronchini's "Fileuse." The Miquelles gave musically and expert performances of their music.

George Copeland gave a piano recital in Jordan Hall on Friday evening, Dec. 21, and was welcomed by a large audience of friends. He played Debussy numbers with inimitable delicacy and tonal imagery. He introduced rare music by Malipiero, Guarnier, and Lecuona, displaying a crisp rhythmic sense and a vitality of interpretation. Numbers by Muffat, Chopin, and Schumann were also performed, and Mr. Copeland showed himself a well equipped musician in this music.

Under the direction of the White Bureau, Grace Kerns, soprano, Alma LaPalme, cellist, and Raymond Putnam, pianist, were heard in a concert in Jordan Hall on Saturday evening, Dec. 15. Each contributed groups of solos. Miss Kerns disclosed an agreeable soprano voice and commendable interpretative zeal. Miss LaPalme's cello playing was praiseworthy for warmth of tone and technical adequacy. Mr. Putnam assisted capably.

Boston Music Lovers' Club Gives Concert

BOSTON, Dec. 22.—The Music Lovers' Club's monthly program in Steinert Hall, on Dec. 11, was given by Alice Bates Rice and Elizabeth Bates in vocal duets; Frithjof Eid, violinist; Margaret Starr McLain, pianist; Marion Hurd, soprano; Gladys Berry, cellist; Rodolphe Janson LaPalme, baritone, and Frances Pembroke Boleman, pianist. The accompanists were Gertrude Litchfield, Malcolm Lang, William Ellis Weston and James Ecker. W. J. PARKER.

Prelude Club Hears Interesting Program

BOSTON, Dec. 22.—The Prelude Club held its first meeting of the season in the Hume music rooms, Boylston Street, on Dec. 11, when an interesting program of vocal and piano music was given. The assisting artists were Emilia Ferrazzi and Edith Chandler, sopranos. Ethel Hutchinson, winner of a National Federation of Music Clubs prize, and Esther Chandler were the pianists. The club has again chosen MUSICAL AMERICA as its guide in the discussion of current musical events. W. J. P.

New England Conservatory Pupils Give Concert

BOSTON, Dec. 22.—Numbers by Chadwick and Handel were sung by Lionel Spencer of Belmont, N. H., with organ accompaniment by Katharine Nolan of Cedar Rapids, Iowa, at a concert by advanced students of the New England Conservatory of Music in Jordan Hall on the evening of Dec. 14. Other solo-

ists were Paul W. Fell, Caledonia, Ohio; Rosa Marquis, Arecibo, Porto Rico; Irene M. Cameron, Palmer; Rita Bowers, Bisbee, Ariz.; Mary Blackmarr, Greenville, Ohio; Hazel Dunlap, Lacombe, N. H.; P. Homer Barnes, Lawrenceville, Ill. W. J. P.

In Boston Studios

Boston, Dec. 22

Henry Gideon, leader of the Temple Choirs and lecturer on musical subjects, is conducting a Musical Appreciation Course at the Community Club, Quincy, Mass. The class numbers 100 students and the course will comprise twenty lectures.

John Orth, pianist and teacher, is slowly convalescing from a tedious illness and will resume studio work in Steinert Hall after the New Year holiday.

John Peirce, baritone and voice teacher, will be heard in a joint recital with Clara Larsen, pianist, at the Terry Concerts, Hotel Vendome, on Jan. 8.

Frank E. Morse, teacher of voice, who owns an apple farm in Ware, N. H., which he cultivates out of studio hours, recently won five first and three second prizes for apples shown at the Grange exhibition in Goffstown, N. H. Mr. Morse will close his studio during the present holiday season.

Carl Pawlowski, pianist, who made a favorable impression at his Jordan Hall recital a year or two ago, will give a concert of pieces by Medtner, Beethoven, Chopin, Scriabine, Albeniz and Balakireff, in the same hall on Thursday evening, Jan. 31. Mr. Pawlowski studied with Carl Baermann.

Cyrus Ullian, pianist, will give his debut recital in Jordan Hall on Friday evening, Jan. 11. His program will include two pieces by Bostonians.

Doris Emerson, pupil of Josephine Knight, teacher of voice, was soprano soloist at the Chromatic Club's concert in the Copley-Plaza on Tuesday morning, Dec. 18. At the same concert Mrs. Bernice Fisher Butler, soprano, sang three recent compositions of Mabel W. Daniels, with the composer at the piano. W. J. P.

Suzanne Keener Sings with Boston Symphony Ensemble

BOSTON, Dec. 22.—Suzanne Keener, soprano, of the Metropolitan Opera Company, with the Boston Symphony Ensemble, opened the Boston Athletic Association's season of winter concerts in the clubhouse last Sunday night. There was an overflow attendance and Miss Keener had a cordial reception. She sang three arias in a flawless manner, two to orchestral accompaniment and one to the excellent accompaniment of Alfred DeVoto. Conductor Augusto Vannini and the Symphony Ensemble gave delight with several pieces in lighter vein. W. J. P.

Ethelynde Smith Sings in Springfield

SPRINGFIELD, MASS., Dec. 22.—Ethelynde Smith, soprano, was heard for the second time in Springfield under the auspices of the Y. M. C. A., on the afternoon of Dec. 16. Her program included the "Spring Song of the Robin Woman" from Cadman's "Shanewis"; Harriet Ware's "Sunlight" Waltz, "The Mother Heart" by Gaines; "There Are Fairies at the Bottom of Our Garden" by Lehmann and a number by Julia E. Fox. Miss Smith was given a cordial reception by an audience estimated at 3500 persons, who demanded several encores.

Eastman Scholarship Holder Gives Recital

GENEVA, N. Y., Dec. 22.—Margaret Stevenson, soprano, disclosed a voice of exceptional natural beauty and much intelligence, as well as freedom and ease in its use, at a recent recital here which gave rare pleasure to her hearers. Miss Stevenson holds a scholarship in the Eastman School of Music in Rochester, which she won at the voice trials held in Chicago by Vladimir Rosing last summer. Her home is in Columbia, Mo., and it was only by chance that she saw a preliminary announcement in MUSICAL AMERICA of the opportunity offered by the voice trials, in which she won a remarkable success. H. W. C.

FLUTE PLAYERS OF PORTLAND ORGANIZE

Form Society in Maine City to Foster Classical Music—Recent Concerts

By Annie J. O'Brien

PORTLAND, ME., Dec. 22.—A society composed of all the professional and many amateur flautists of Portland and vicinity has been organized in this city. The work of the society will be conducted on lines similar to those of the Rossini Club and the Men's Singing Club, and it will aim to encourage the study of classical music, especially that written for flute quartets, quintets and sextets. The founders of the society are Fanning J. Maloney, president and director; Harry T. Wall, P. J. Story, Ralph Snyder, Thomas Johnson, Walter L. Josselyn, James B. Norcross, Charles H. Tolman, Frank Lawrence, John T. Fagan.

The Portland Men's Singing Club, conducted by Alfred Brinkler, substituted for Tandy Mackenzie, tenor, at the third municipal organ concert in City Hall Auditorium on Dec. 5. The sudden illness of Mr. Mackenzie caused a last-minute cancellation of his engagement. Edwin H. Lemare, municipal organist, played organ solos, and Fred. Lincoln Hill was at the piano.

Princess Tsianina, mezzo-soprano, and Charles Wakefield Cadman, composer and pianist, appeared at Frye Hall on Dec. 5, under the auspices of the Woman's Literary Union.

The Mozart and Knickerbocker Quartets, with an orchestra of twenty pieces under the leadership of Paul Pollock, took part in a lodge of sorrow organized by the Elks and held at Keith's Theater.

The Portland branch of the New England Chapter, American Guild of Organists, will devote the winter to the study of the work of American organists and composers. George W. Marston, John K. Paine and Hermann Kotschmar, three composers identified with Portland, formed the subjects of papers read at a recent meeting of the branch by Howard Clark, Edgar Paine and Annie J. O'Brien. Musical illustrations were given by the quartet from Congress Square Universalist Church, composed of Charlotte Gunn Roche, Alice Buxton Boynton, Herbert Kennedy and Pierce Francis and by Mrs. T. J. O'Sullivan, Helen Frances and Mrs. Foster Haviland.

Harp Soloist with Bangor Symphony

BANGOR, ME., Dec. 22.—A group of harp solos, beautifully played by Olive Berry Potter on the harp presented to the Bangor Symphony by Louis Kirstein, local philanthropist and music patron, formed the outstanding feature of the orchestra's second Young People's Symphony Concert given in the City Hall on the afternoon of Dec. 12. Adelbert Wells Sprague, conductor, led his forces brilliantly in works by Beethoven and Tchaikovsky, and both soloist and conductor received ovations from the large audience. JUNE L. BRIGHT.

Hayden President of Washington Union for Seventeenth Time

WASHINGTON, Dec. 26.—Officers of the Musicians' Protective Union for 1924 have been elected as follows: President, A. C. Hayden (seventeenth consecutive year); Vice-President, J. J. Turpin; Secretary, William M. Lynch; Treasurer, M. C. Manvell; Sergeant-at-Arms, Richard Ashby. Board of Directors: J. E. Birdsell, Ray Hart, C. V. Schofield, Ray Schroeder, Earl Sterling, Herbert Tood. Trustees: W. W. Greenwell, Frank Fauth, Charles Benner. Delegate to convention, William M. Lynch. A. T. M.

Bencheley Pupil Sings in Minneapolis

MINNEAPOLIS, Dec. 22.—Louise Chapman, pianist and accompanist, gave a song recital at the home of Mrs. E. W. Backus on the evening of Dec. 8. She demonstrated the results of two years' study of the Bencheley System of Vocal Study in a program of songs by Mercadante, Cadman, Rubinstein, Mascagni. Day and others and won the applause of a large audience. She was assisted by Harriet Allen, pianist; Eva C. Johnson, accompanist, and Mrs. A. T. Murphy, organist.



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"From the moment of her appearance, Miss Newsom, who seemed like a sweet demure Miss in her early teens, captivated her audience, about half of whom were children, by her delightful personality and charm."—Harrisburg (Pa.) Patriot.

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How the Artists Spent the Holidays

[Continued from page 6]

Moriz Rosenthal passed his Christmas re-visiting friends in New York, whom he had not seen in the seventeen years of his absence from the United States. Jascha Heifetz caught the Overland Limited and reached New York on Dec. 20, after returning from a concert tour of the Orient. He passed the holiday at his apartment on Fifty-seventh Street.

Claire Dux celebrated Christmas Day by making her first appearance of the season with the Chicago Civic Opera Company in the matinee of "Hänsel and Gretel."

Edward Johnson, tenor of the Metropolitan, spent his holiday at his old home at Guelph, Ontario, whence he will start on a concert tour of Canada early in the new year.

Sigrid Onegin, contralto of the Metropolitan Opera, passed Christmas in New York.

Sophie Braslau, contralto, returned from the Pacific coast to spend the day with her parents in a family celebration in Manhattan.

Allen McQuhae, tenor, went to Dallas, Tex., to celebrate with his family, not omitting Allen McQuhae, Jr.

The members of the Flonzaley Quartet, Adolfo Betti, Alfred Pochon, Louis Bailly and Iwan d'Archembeau, though far from their native Latin heath, foregathered and feasted in New York.

Horace Britt, cellist, spent the holiday at Woodstock, N. Y., with several artist cronies who make that well-known colony a rendezvous.

Fred Patton, bass, after singing as soloist in a New York church, went out to Astoria, L. I., to join Mrs. Patton and their two children.

Yolande Mero, pianist, spent the day at her country home in Rockland County,

N. Y., with her husband, Hermann Irion of Sleinway & Sons.

Thelma Given, violinist, visited her family in Provincetown, Mass.

Josef Stopak, violinist, similarly paid a visit to his family in Flushing, N. Y. Ethel Leginska was the guest of friends in the metropolis.

Maria Carreras, pianist, after returning from a concert trip, held a holiday reunion with her husband and young daughter in New York.

Luella Melius, coloratura soprano, who is fulfilling European operatic engagements, spent Christmas in Vienna with her husband.

Though Ethyl Hayden, soprano, was unable to join her family in Washington, Pa., for Yuletide festivities, she made the best of it in the metropolis where she was scheduled to sing as soloist in "The Messiah" performances of the New York Oratorio Society on Dec. 26 and 29.

Charles and Arthur Hackett, tenors, planned a joint celebration with their respective families. The latter was also to sing in the Oratorio Society's "Messiah."

Edgar Schofield, baritone, and his wife, Enrichetta Onelli, soprano, had a "home" dinner in New York, which included as one of its chief items a pie baked by the latter.

Dora de Phillippe, soprano, was reported to be in something of a quandary between five invitations which she had to attend at various festive boards.

Lenora Sparkes, soprano, arranged a dinner in the genuine English style, including a fine plum pudding, and had among her guests at the event Daniel Mayer, New York concert manager.

Olive Nevin, soprano, played the rôle of the musical Santa Claus to the children of Sewickley, Pa., where she trained 150 youngsters to participate in an operetta for the townsfolk on Christmas day.

Pavel Ludikar, baritone, gave a Christmas Eve party at his New York studio, which was attended by several members of the Czechoslovakian diplomatic corps in the United States; Mr. and Mrs. Otokar Bartik, and Mr. Urbanek, Czech music publisher.

was spiritedly played; a fine performance was given of Weber's "Oberon" Overture, and Engelbert Roentgen, principal 'cellist of the orchestra, was an effective soloist.

Cameron McLean, Scottish baritone, appeared with success in recital at the Wesley Church on Dec. 4. Verdi's "Il Lacerato Spirito," Handel's "Where'er You Walk," Moussorgsky's "Song of the Flea" and several Scottish songs were included in his program. Mabelle Howe Mable was an artistic accompanist.

Louise Chapman, mezzo-soprano, was presented in recital by Marie Bucklin Benchley at the home of Mrs. E. W. Backus and sang in a well-trained voice of charm. She was assisted by Harriet Allen, pianist; Mrs. A. T. Murphy, organist, and Eva C. Johnson, accompanist.

Events of the Week in New York Concert Halls

[Continued from page 27]

The Letz Quartet

The Letz Quartet gave the second Friday Evening Chamber Music Concert at the Washington Irving High School on Dec. 21, with the assistance of Ruth Conniston, pianist. Three numbers comprised the program: Brahms' Quartet, Op. 51, No. 2, in A Minor, which was played first, though placed last on the program; a Sonata for Cello and Piano, by De Fesch, played by Mr. Britt and Miss Conniston, and Haydn's familiar D Major Quartet. The playing throughout the evening was of a very high order, the Brahms being especially well given. The De Fesch work, while termed a Sonata, is really a suite of three antique dances with a prelude. All were interesting and the work found such favor with the audience that a repetition of one of the sections was demanded. The audience was a large one and very appreciative of all three works.

J. A. H.

A Czechoslovak Yuletide Festival

One of the most pretentious, as well as one of the most enjoyable of the Yuletide concerts was the Czechoslovak Christmas Festival presented by the Jan Huss Presbyterian Church in Aeolian Hall on the evening of Dec. 22. The first part of the program repre-

sented the festivities after a wedding feast, when the guests gather to rejoice with the bride and groom. The stage was a riot of color as the many characters sang folk melodies and danced to native music with a verve and a grace that would do credit to a professional organization. Leading parts were well taken by Josephine Caka, soprano; Victor Ledeky, tenor; and Jaroslav Pospisil as the družba, or master of ceremonies.

The surprise of the festival was the introduction of a young Czech violinist, Vladimir Vlado, who arrived from Prague two weeks ago. His playing of a Dvorak Mazurka simply swept the audience off its feet and brought him repeated recalls. He played two encores, one of which was Schumann's "Träumerei," which deeply moved his hearers. He has a ravishing quality of tone, a well-developed technique and a fine style that unite to make him an artist of high rank.

The second part of the program related the story of Christmas as told by Czechoslovak Christmas Carols. It was a performance that was beautiful in its simplicity and sincerity.

The program was arranged by the Rev. Dr. Vincent Pisek and the chorus was trained by Charles M. H. Atherton, who was also the accompanist of the evening.

H. C.

Germaine Schnitzer, Back from Europe, Will Make Transcontinental Tour

(Portrait on front page)

GERMAINE SCHNITZER, concert pianist, who returned from Europe early in December after appearing in the principal cities abroad, has been booked for a transcontinental tour of this country during the winter and spring. Immediately upon her arrival, Mme. Schnitzer fulfilled engagements in New England, and gave a recital in New York on Dec. 16. After the first of the year she will be heard in recital in Chicago, Duluth, Minn., and other cities of the Middle West, and will then proceed to the Pacific Coast, where she will appear as soloist with the Los Angeles Philharmonic, the San Francisco Symphony, and will give recitals in Pasadena, Seattle, and Portland, Ore.

During her tour abroad Mme. Schnitzer appeared with orchestra in Bergen and Christiania, Norway, Vienna, Stockholm, Prague and Paris, and she has been re-engaged for concerts in these cities next summer. Before her return to Europe she has a number of engagements in Nova Scotia and Halifax.

Mme. Schnitzer has accepted the chairmanship of the Musicians' Committee of the Thomas Jefferson Memorial Foundation, the purpose of which is to preserve as a national memorial the Jefferson home at Monticello, Va. On April 14 a concert will be given in Monticello, at which Mme. Schnitzer will play the piano once used by Jefferson. The event will be attended by the President and his Cabinet, members of foreign embassies, and leading Americans in public life.

Philharmonic Plays for Students

The New York Philharmonic gave the third concert in its series of ten concerts for students in Carnegie Hall on the evening of Dec. 17. The program included the Bach Brandenburg Concerto No. 3, Haydn's Symphony in G, two Beethoven overtures and the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream." Mr. van Hoogstraten led his players in a finished performance. That the series is becoming more popular was shown by the increased attendance.

DETROIT HEARS FINE CHRISTMAS CONCERT

Ypsilanti Normal Choir Sings with Symphony—Orpheus Club Opens Its Season

By Mabel McDonough Furney

DETROIT, Dec. 22.—With the co-operation of the Ypsilanti Normal Choir, the Detroit Symphony gave a delightful Yuletide concert on Sunday afternoon, Dec. 16. Mr. Kolar led the orchestra in spirited performances of a Grieg march, Liadoff's "Kikimora," and Humperdinck's "Hänsel und Gretel" Overture. The choir, under the leadership of Frederick Alexander, sang several choruses a cappella and displayed the same smoothness, precision and pleasing quality of tone that have characterized its previous appearances here. Carl Lindegren, bass, was the cantor in Gretchaninoff's "Credo," and William A. Kerr, baritone, sang Cornelius' "Adoration of the Magi."

The Detroit Symphony concerts of Dec. 13 and 14 were noteworthy for the first local performances of Schönberg's "Verklärte Nacht" and Borodin's Symphony in B Minor, and for the appearance of Frieda Hempel as soloist with the orchestra. Miss Hempel sang arias from "The Marriage of Figaro," "Don Giovanni" and "The Masked Ball" and songs by Strauss and Humperdinck, and the perfection of her art gave rare delight. Mr. Gabrilowitsch infused the Schönberg work with subtle charm and the orchestra played superbly.

Every seat in Orchestra Hall was occupied on the evening of Dec. 11, when the Orpheus Club made its first public appearance of the season and achieved a new triumph, under the leadership of Charles Frederic Morse. The evening opened with Bantock's "Zeus, Lord of Heaven" and this was followed by four fascinating folk-songs of Finnish, French and Hungarian origin. One of the most artistic achievements of the Club was an old Bohemian carol, "Hail, All Hail the Glorious Morn." The program ended with the dramatic "Siberia," in which Wellington Smith carried the solo part. Mr. Smith sang also an aria from Massenet's "Hérodiade" and a dozen songs. Mrs. Smith accompanied her husband and Harriet J. Ingersoll played for the Orpheus Club.

Sergei Rachmaninoff, in a piano recital on the evening of Dec. 4, gave keen pleasure to an audience that filled Orchestra Hall to the doors. His sterling art was abundantly set forth in an admirably chosen program of works by Bach, Mendelssohn, Chopin, Liszt, Moussorgsky and Rachmaninoff.

On Sunday afternoon, Dec. 9, Roland Hayes made his first local appearance, singing several numbers with the Detroit Symphony. His reception was so cordial as to warrant a return engagement in January, when he will be heard in a song recital.

On the morning of Dec. 11, the Tuesday Musicales presented Charles Norman Granville, formerly a resident of Detroit, in a song recital in Memorial Hall. His singing of songs from Shakespeare's plays, an aria from "Le Villi," Negro spirituals and two miscellaneous groups aroused interest. Margaret Mannebach supplied the accompaniments with her customary skill.

On Monday evening, Dec. 17, the Civic Music Course presented Erwin Nyiregyhazi and John Charles Thomas in a recital in Arena Gardens. Both artists were cordially received.

Ossip Gabrilowitsch will appear as guest conductor with the St. Louis Symphony on Jan. 4 and 5. He will be heard as soloist with the State Symphony of New York on Feb. 3.

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How Musicians Are Created in the Public Schools

(Continued from page 9)

present at the annual concert a standard oratorio, such as Handel's 'Messiah,' Haydn's 'Creation' or 'The Seasons,' Mendelssohn's 'Elijah,' Coleridge-Taylor's 'Hiawatha's Wedding Feast' or 'The Death of Minnehaha,' Gade's 'The Crusaders' or even Verdi's opera, 'Aida.' The High School Orchestra has accompanied these. This year we have more than 100 students taking part in the instrumental ensemble work of the high schools, these being divided into the junior and senior orchestras. The examination for admission to this organization requires the student to give an account of his technical ability in playing the instrument, his general musicianship and his ability in sight reading. The examination for the senior orchestra is rather severe. At the beginning of each rehearsal a short drill is given for the purpose of effecting good ensemble playing.

How Yonkers Pupils Drill

"At the beginning of the year sectional rehearsals are held, that is, the strings, woodwinds and brass sections practise separately. Fifteen to twenty minutes of each rehearsal are devoted to the practice of major and minor scales with fundamental bowings. For the benefit of supervisors who want to give this scheme a trial, I mention a few of the important strokes:

"I. Sustained or cantilena stroke:
"(1) Tones of 4, 3 and 2 beats played with the whole bow (attention should be given to a good quality of tone and to the fact that actually the whole length of the bow be used). All exercises are executed after a stereotyped command, as 'Attention' (orchestra places violins in playing position, bow on string, ready to play); 'Scale of G, 4 beats to each tone, whole bow, sustained stroke; 1, 2, 3, play.'

"(2) Tones of 3, 2 and 1 beats played with the upper or with the lower half of the bow; also with the lower, middle and upper third of the bow.

"(3) A half-note and two quarter-notes, or two quarter-notes and half-note in 4-4 measure, to be played with the whole bow for the half-note and with half bow for the quarter-notes.

"(4) Three quarter-notes in 3-4 measure with a whole bow on the first beat and half bow on the second and third beats.

"(5) Two, 3, 4, 6 and 8 tones to a beat, with a strong accent on each beat, to be played with lower, middle or upper third, or smaller divisions of the bow, both in detached and slurred manner; in the latter case 2, 4, 6 or 8 notes may be slurred; also combinations of detached and slurred notes.

"(6) Quarter-note, quarter rest, quarter-note in 3-4 measure, to be executed with down-bow (lower half), stop, down-bow (upper half), then up-bow (upper half), stop, up-bow (lower half).

"II. The hammered stroke or martellato:

"(7) Quarter-note, 2 beats rest, in 3-4 measure, with the upper fourth of the bow and rapid motion of the forearm; also exercise (5).

"III. (8) Quarter-note, 3 beats rest in 4-4 measure, with the whole bow; swift motion of the arm is essential. Also modified exercises (3), (4) and (6).

"All exercises are played at the rate of 60 beats a minute. Similar exercises are set for the other sections of the orchestra.

"Before a composition is played for the first time at rehearsal, every string part is accurately marked with blue pencil as to bowing and fingering. The rule for marking the bowing is that strong notes should, whenever possible, be played with the down-bow and that, for the sake of a full, round note, students should not be required to play too many notes with one bow. Expert fingering is a highly individual art for which few definite rules can be set. An old law for the orchestra man says: 'Stay in the first position as long as possible.' When changing from one position to another, it is most convenient to skip one position, i.e., to move from the first to the third, from the second to the fourth position and vice versa. A shift to a distant position should be avoided whenever possible.

"Our school orchestra owns two violas, two clarinets, a set of drums, two string basses and tympani. The members of the orchestra are given credit for their work, and students of the music courses who play instruments in the orchestra are required to register for orchestra practice.

"As a department of an educational institution, the orchestra should function in an educational capacity, with the spreading of the appreciation of good music as its prime office. Hence standard music by representative composers has been the literature we have used. All classes of good music from all countries have been included, compositions ranging from the symphony to the waltz

and representing typical utterances of the composer have been chosen for performance. Our orchestra has a fund of close to \$1,000, earned by giving concerts."

Training Symphony Players

Another city whose orchestral department is worthy of particular comment is Rochester, N. Y., Charles H. Miller, director of music in the city schools, and Jay W. Fay, supervisor of instrumental work. Mr. Miller, in commenting on the work, said:

"It takes years to produce symphony players. Our future symphony players should be able to receive at least part of their training in the public schools, and we suggest that instruments be provided the public schools so that players may begin their study above the sixth year and have several years' experience in playing them in bands and orchestras before leaving high school. This plan appealed to our business men, when brought to their attention, and the school orchestras of Rochester have been presented with many thousands of dollars' worth of instruments. We endeavor to get good instruments and to keep a proper balance of the parts. Even when the instruments are furnished to the children we try to induce them to buy their own, if they are able, and release the school instruments for the use of others.

"In regard to the balance of the orchestra—the strings should be divided in this way: Five-sixths as many second violins as firsts; three-fourths as many violas as second violins; equal number of cellos as violas. We are trying to keep this balance in the Rochester orchestras, where the high school orchestras have a membership of about sixty. This gives us approximately twelve first violins, ten seconds, six or seven violas, six cellos, six bass; two-thirds, or forty pieces of our orchestra, being made up of strings. The ideal balance for the remainder of the orchestra (one-third of its membership) is, in the brass section, three trombones, four French horns, two trumpets, one tuba; in the wood-wind, two clarinets, two oboes, two bassoons, two flutes, one set of tympani and one harp."

In closing, one may say, with Mr. Fay, chairman of the National Conference standing committee on instrumental af-

Little Opera Company Formed in Chicago

CHICAGO, Dec. 22.—A new opera troupe, known as "Chicago's Little Opera Company," has been organized, with Mario Carboni, baritone, formerly of the Havana Opera Company, as general director. The new company plans to present several operas in Chicago this season with chorus and orchestra recruited from the ranks of the Chicago Civic Opera. Performances will be given in English, Italian and German. N. O. Bernardinelli is to be conductor. The company's first production will be "Cavalleria Rusticana" and the Nile Scene from "Aida," at Rhodes Theater in Kenosha, Wis., on Dec. 19. Marjory Montello will be the Aida, Enrico Clausi, the Radames and Mario Carboni the Amonasro. In "Cavalleria Rusticana," Carboni will be Alfio, Clausi will be Turiddu, Miss Montello will sing Lola and Angie Montgomery the part of Mamma Lucia.

fairs, "Our instrumental music supervisors must be better and better trained, and to this must be added other musical and academic qualifications and the fine art of teaching. . . . With it, one can achieve miracles; without it, the most thorough preparation makes scholars but not teachers."

Ernest Davis, tenor, who is now singing in Italy, has been engaged to sing at the Hays, Kan., Festival next May, under the auspices of the Fort Hays Normal School.

Harold Land, baritone, and Alessandro Niccoli, violinist, gave a joint recital in Jersey City recently. Mr. Land sang in Bridgeport on Dec. 9 and in Port Chester on Dec. 16. Forthcoming engagements are in Richmond Hill and in Amsterdam, N. Y.

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American Works Prominent in Publishers' Lists

ONE of the most prolific American composers is James H. Rogers. He writes songs, piano numbers, organ works and choruses with facility, and none of them is lacking in interest. His latest essay for the organ is his Third Sonata, in B Flat (*G. Schirmer*). Its form is free, permitting the separation of any of the movements—of which there are four—without doing violence to the work as a whole. It is a spirited and thoroughly enjoyable composition; effective without being over-difficult in execution and calling for considerable imagination in the way of registration. The second movement, Capriccio, is vivacious and brilliant, and in itself would make a good number for any program. The Passacaglia, too, is worthy of repeated hearings.

Gordon Balch Nevin's "Rural Sketches" (*Clayton F. Summy Co.*) are well written works for the organ, and a performer of any imagination can, through skillful registration, make them effective. The first number of the set of five, "At Dawn," is the most interesting. It is a study in crescendo, building up to full organ.

Bruce Steane's "Six Voluntaries for the Organ" (*Oliver Ditson Co.*) are tuneful little interludes, with aptly arranged modulations, melodies and chord progressions, and by no means taxing.

Two Songs by H. T. Burleigh. The receipt of two new songs from the erstwhile fertile pen of H. T. Burleigh brings to mind the fact that nothing of his has come to our notice this last year. His return to the field is heralded by "The Trees Have Grown So" and "The Dream Love" (*G. Ricordi & Co.*), for high or low voice. They are written in the same agreeable manner that has already made him one of the popular song writers of the day. The first of them is particularly good, the melody eminently singable and the accompaniment full of color and substance. "The Dream Love" is something of a ballad, but an unusually interesting one, as Mr. Burleigh's ballads always are, and it affords the singer ample opportunity for effect.

Settings of A. E. Housman's Last Poems. D. M. Stewart found rich material for a series of songs in A. E. Housman's "Last Poems," and has set four of them in a manner that will attract discriminating singers. The composer has called the volume merely "Four Songs," but the individual titles are "We'll to the Woods No More," "In the Morning, in the Morning," "The Sigh That Heaves the Grasses" and "The First of May" (*London: Elkin & Co.; New York: G. Ricordi & Co.*). There is sturdy sentiment and virile feeling in Housman's work, qualities that helped bring him celebrity long ago; and the composer has caught the same spirit in his music. There is little of delicate shading or diffusion of line, but much of simplicity and clean-cut expression that makes a fitting frame for the texts. Their merit is uniform throughout, and singers will do well to examine them. They are published for high and low voices.

Songs by Louis Edgar Johns. There is more than average merit in a group of four songs by Louis Edgar Johns, entitled "Rough Wind That Moanest Loud," "The Knight's Return," "A Lake

and a Fairy Boat" and "From Night to Light" (*Arthur P. Schmidt Co.*). Personally, we like the first and third best. The former is dedicated to Nelson Illingworth and is a creditable setting of a poem by Shelley. "A Lake and a Fairy Boat" has words by Thomas Hood and is a feathery, smooth-flowing little song.

Part Songs for Male and Female Choruses. Three of the latest publications for men's voices stand out as being of particular interest: "Now Sleep the Crimson Petal," by Mark Andrews; "In Old Nassau," by Kenneth M. Murchison, and an arrangement of a seventeenth century folk-song, "Brunette," by H. Alexander Matthews. Mr. Andrews' a cappella number is quite charming and excellently written. Mr. Murchison's chorus is not, as one might be led to suppose from the title, a college song, but sings the beauties of a well-known island. It is well written, in a popular style, and should find many admirers. All from the same press (*G. Schirmer*).

Gustave Ferrari's "Moon Madness" is the gem of recent works for women's voices: full of originality and fine descriptive writing; in four parts. Other numbers from the same press are "Summer Winds," by Wilson Bishop; "Arbutus" and "Water-Lily," by Eduardo Marzo, in two parts.

A New Work of Worth by Cyril Scott. There is the sure touch of the talented and skillful musician in Cyril Scott's "From Afar" (*G. Ricordi & Co.*), a song that deserves a place with other works of this composer that have found favor. There is decided originality in it; a freshness of approach, despite its conventional mold, and the harmonic content has all the earmarks of the popular English composer's musical personality. He establishes the mood of the poem unerringly and paints his pictures with a few deft strokes. It is very worth while. There are keys for high and low voices.

Three Encore Songs by Victor Young. "Three Encore Songs," by Victor Young (*Hinds, Hayden & Eldredge*), are brief and humorous. Their individual titles are "Billy Goat," "Old Stuff" and "A Meadow Scandal," and they are published together. They possess humor, simplicity and tunefulness, three qualities that go far toward making a good encore song. The second number of the trio is only eight bars long, but it tells a story that might fill a volume.

A Serenade and a Ditty for the Voice. Phyllis Fergus' "A Serenade" (*G. Schirmer*) is an imaginative little song that should find favor. The composer has a melodic gift that lends itself to a light and cheerful mood, and this example of her work flows pleasantly along in true serenade style. Low or medium voice. Florence Golson's "A Kiss from Columbine," from the same press, is in a similar style: a short, dainty, effective melody that would be particularly agreeable as an encore song for a high or medium voice.

Russell Adds to St. Lawrence Sketches. The fourth number in the series of "St. Lawrence Sketches" for organ, by Alexander Russell (*J. Fischer & Bro.*), is entitled "Up the Saguenay." It deserves to become as popular as the three pieces which preceded it, and organists who know "The Citadel at Quebec," "The Bells of St. Anne de Beaupré" and

"Song of the Basket Weaver," or any one of them, will be on the lookout for this latest addition. Dr. Russell has written some exceptionally fine music in this sketch. He seems to have caught something of the "spirit of vanished romance," to which he refers in his program note. Rich harmonies, flowing, graceful melodies and a wide and skillful use of the blending of tone colors, which the modern organ makes possible, are all to be found in this interesting piece of music.

A Short Setting by George B. Nevin. George B. Nevin's "Last Night" (*Tullar-Meredith Co.*) is the kind of song that, on the slightest provocation, might become popular, both with the professional and amateur. The melody is attractive and the sentiment of the kind that finds a large and sympathetic audience: a little love song in Clinton Scollard's well-known style. Mr. Nevin has set the text appropriately and effectively and it is nicely singable.

New Early Grade Material for the Piano. A quantity of teaching material for the piano, mostly in the first three grades, has recently come from the publishers. Much of it is of excellent quality; nearly all might be used with profit. "No Hills to Climb," six little stories told without crossing the thumb, is a first grade set of pieces by Theodora Dutton. Within the narrow limits the composer has set for herself, she has written entertaining little pieces. "Marching Song," "A Walk in the Park," "Grandpapa's Favorite Dance" and "The Big Hall Clock," by Harry Rogers Pratt, are second grade numbers, well written and musical (*G. Schirmer*).

Joseph Gahn's Op. 13, "Eight Easy Pieces," is well assorted as to mood and touch. "A Tale of Woe," "Lonely" and "Playtime," an Etude, are among the best of the set (*Composers' Music Corporation*).

An excellent group of pieces for children, mostly in the second grade, is Homer Grunn's "The Bears at the Beach." The composer has made some delightful music for the young folks, and teachers will enjoy using it. "Five First Grade Pieces," by Gladys V. Gilbert, are also within the compass of five notes. They are all short, mostly of sixteen

bars, and are published together. There are thirty-seven short pieces, two thirds of them accompanied by appropriate verses, in Dorothy Gaynor Blake's "A First How-do-you-do to Staff and Keyboard." The material may be ranked among the best of its kind. The composer recommends teaching the child to transpose from the first; a suggestion that should be carried out by the teacher. The same composer has written "Three Just-for-fun Piano Pieces," for second and third grade, which are deserving of equal attention. "Ditson's Music Writer and Speller," by Arthur B. Canfield, makes the learning of music notation a pleasant pastime (*Oliver Ditson Co.*).

"Character Sketches," by Florence A. Goodrich, is a volume of six second grade pieces that deserves attention. The music is interesting and there is much variety of touch employed. There is another volume for the same grade, "Four Little Tone Studies," by Bessie Williams Sherman, that teachers will like (*Clayton F. Summy Co.*). SYDNEY DALTON.

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ENSEMBLE DEBUT IS LOS ANGELES EVENT

Russian String Quartet Impresses — John Smallman in Recital

By Bruno David Ussheg

LOS ANGELES, Dec. 22.—Playing of an artistic standard that would have done credit to an older ensemble made the debut appearance of the Russian String Quartet, under the auspices of the Los Angeles Chamber Music Society, a signal success. Founded by Calmon Luboviski, first violinist, the ensemble includes Maurice Stoloff, second violinist; Herman Kolodkin, viola player, and Ossip Giskin, 'cellist. These musicians played with remarkable balance of tone and a fine sense of style and were rewarded with many recalls. Mr. Luboviski, noted also for his appearances as soloist and his work as an instructor, is a gifted quartet leader.

John Smallman, baritone, was heard in one of the most artistic recitals of arias and songs presented here in recent years. His versatility of style was shown in a program of old Italian, French, English, German, Russian and American works. Technical ease, vibrant tone, refinement in interpretation and clarity of diction are qualities which commend this singer. Lorna Gregg, accompanist, and Sol Cohen, violinist, shared the honors of the evening. Mr. Smallman, in addition to conducting a voice studio, leads the Los Angeles Oratorio Society and the large choir of the First Congregational Church.

Walter Henry Rothwell and his Philharmonic Orchestra scored a success with the first local performance of Vincent d'Indy's "Wallenstein" Trilogy and Rimsky-Korsakoff's "Capriccio Espagnol." Henry Eichheim conducted his suite of five "Oriental Impressions," which were favorably received and magnificently played. A large audience attended.

Anna Case, soprano, with Gilbert Spross, composer-pianist accompanying, won immediate favor with a large audience when she appeared under the Behymer management. Miss Case sang an unusually interesting program with beauty of tone, facile technic and vivid interpretative effects.

Ruth Antoinette Sabel, director of the Industrial Bureau of Music for the Chamber of Commerce, directed a successful performance of Hadley's "In Music's Praise" by the Los Angeles Choral Society at Temple Baptist Church.

Mme. Bessie Bartlett Frankel, first vice-president of the National Federation of Music Clubs, has returned from a country-wide trip.

Alexander Stewart, now on leave of absence from Community Service, Inc., has been appointed executive secretary for the Civic Music Art Association and will conduct here a community music course at the University of Southern California.

Juilliard Foundation Aids Students of Cornish School

SEATTLE, WASH., Dec. 22.—Two scholarships given by the Juilliard Musical Foundation to the Cornish School have been awarded to John Hopper and Ruth Gordon, pianists. Mr. Hopper has received his entire musical education at the Cornish School. Miss Gordon's early training was under the direction of Lois Adler of Chicago. The Kerry-Larrabee

Scholarship was awarded to Una Robinson, vocal student, and a fourth scholarship, given by the school, goes to Dorothy van Apalup, pianist.

OREGONIANS ARE ACTIVE

Portland Events Enlist Local and Visiting Artists

PORTLAND, ORE., Dec. 22.—The Portland Chamber Music Trio—Susie Pipes, violinist; Ferdinand Conrad, 'cellist, and J. Hutchison, pianist, gave a concert at Reed College recently.

A notable event was the presentation of the "Impresario" by William Wade Hinshaw's company under the local direction of the Elwyn Concert Bureau. Percy Hemus, Francis Tyler, Charles Massinger, Hazel Huntington, Lottice Howell and Gladys Craven were heard in the various rôles.

E. Robert Schmitz, pianist, gave a lecture-recital on the interrelation of the fine arts recently. His musical illustrations were from Schumann, Debussy, Albeniz, Couperin and Bach-Tausig.

The soloist for the MacDowell Club, on Dec. 4, was Augusta Walker, soprano, accompanied by Maybelle C. Wolcott.

Dent Mowrey, pianist-composer, appeared at the Hotel Multnomah on Dec. 4 in a program of classics and his own compositions.

Susie Michael, pianist, played at the Woman's Club Building on Dec. 6. Francis Richter, pianist, furnished the second piano part for the Grieg Concerto in A Minor.

Robert Louis Barron, violinist, assisted by Gladys Morgan Farmer and Bess Owens Runyan, soprano, with Ida May Cook, accompanist, gave a recital on Dec. 7. Mr. Barron played the Concerto in E Minor by Nardini-Hauser, shorter numbers in arrangements by Wilhelmj, Auer, Achron and Joachim and a group by modern composers.

Robert B. Walsh, supervisor of the music department of Franklin High School, presented students in a scene from "Carmen" and in Gilbert and Sullivan's "Trial by Jury" on Dec. 5 and 6.

The Ellison-White Conservatory opened its new home with a reception and a musical program given by Povl Bjornskjold, baritone, and harpists directed by Alice Genevieve Smith early this month. The following evening a recital was given by members of the faculty: David Campbell, pianist-director; Susie Fennell Pipes, violinist; Otto Wedemeyer and Povl Bjornskjold, baritones; Lela Slater, pianist. The accompanists were Flora Gray and May Van Dyke Hardwick. JOCELYN FOULKES.

Lowell Welcomes Pietro Yon and Claire Dux

LOWELL, MASS., Dec. 22.—Pietro Yon, organist, and Claire Dux, soprano, gave one of the most enjoyable recitals of the season in the Memorial Auditorium recently. Especially interesting was Mr. Yon's playing of works by Bach and Franck, and a number which showed his dexterity on the pedals. Miss Dux substituted on short notice for Sigrid Onegin and made a splendid impression. She disclosed a beautiful voice and a fine sense of style, especially in "Caro Nome" from Verdi's "Rigoletto" and in a Mozart aria.

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, was one of the artists in the concert given for the benefit of Hungarian children, under the patronage of Count Apponyi, at the Manhattan Opera House, New York, recently.

San Francisco Chamber of Commerce Pledges Its Aid to Opera Association

SAN FRANCISCO, Dec. 22.—An important stride forward was taken by the San Francisco Opera Association when it received the official indorsement of the San Francisco Chamber of Commerce at a meeting held on Dec. 12, at which Timothy Healy, vice-president of the Opera Association, outlined its plans and purposes before the board of directors of the Chamber. The following resolution was unanimously adopted:

"Resolved, that the San Francisco Chamber of Commerce recognizes the enormous value to this community of a permanent opera organization;

"That it appreciates the remarkable demonstration given by the experimental season of 1923, showing the practical possibilities of this field;

"That it commends the effort now being made by a wide group of public-spirited men and women, under the name of the San Francisco Opera Association, to establish and maintain a permanent opera season in San Francisco;

"That having reviewed the plans of this organization, it heartily indorses the same and pledges the fullest co-operation of the Chamber of Commerce in the objects to be attained and directs the officials of the Chamber to give every assistance and publicity to this community enterprise.

An audience of 8500 greeted Albert Spalding and the San Francisco Symphony at the Civic Auditorium recently. Mr. Spalding received an ovation at the conclusion of Wieniawski's D Minor Concerto, being recalled five times. Schubert's B Minor Symphony, Bizet's Second "L'Arlésienne" Suite and Goldmark's "Sakuntala" Overture made up the orchestral part of the program. Mr. Spalding was heard again, with André Benoist at the piano, in Sarasate's transcription of a Chopin Nocturne, his own arrangement of Schubert's "Hark!

Hark! the Lark" and Saint-Saëns' "Introduction and Tarantelle."

The Friday and Sunday concerts of the Hertz forces on Dec. 14 and 16 at the Curran Theater were, as usual, well attended. The first performance by the orchestra of Saint-Saëns' "Carnival of the Animals," with the excellent resident pianists, Allan Bier and Ellen Edwards, as soloists, and the playing for the first time in San Francisco of Tommasini's orchestration of Five Sonatas of Domenico Scarlatti lent special interest to the program. Mr. Hertz's portrayal of the delightful humor of the "Carnival" afforded keen enjoyment.

Besides Albert Spalding, visiting solo artists of the week were Anna Case, who appeared under the management of Selby C. Oppenheimer at the Columbia Theater on Dec. 16; Sophie Braslau, who was presented by the Elwyn Bureau at Scottish Rite Auditorium on Dec. 10, and Elena Gerhardt, who attracted a capacity audience to the Alice Seckels Matinée Musical, given on Dec. 17 in the Colonial Ballroom of the St. Francis Hotel.

A program of interesting works was presented by the Symphonic Ensemble in the Jinks Room of the Bohemian Club on Dec. 11. Alexander Saslavsky and Semions Pachuck played Mozart's Duet for Violin and Viola; Charles Hart, pianist; Max Gegna, 'cellist, and Mr. Saslavsky played an Arenski Trio, and Mr. Gegna, May Mukle and Dorothy Pasmore presented Max Popper's "Requiem" for three 'cellos. The concert was under the management of Alice Seckels.

The Musicians' Club of San Francisco held its annual Christmas Dinner and Ladies' Night in the California Room of the Fairmont Hotel on Dec. 15. An excellent program was arranged for the occasion by Vincent de Arrillaga, president of the club. New officers installed in the course of the evening were Julius A. Haug, president; William E. Chamberlain, vice-president; Johannes Raith, secretary, and Carolus Lundine and Charles J. Lamp, directors.

CHARLES A. QUITZOW.

MACDOWELL HONORED

Mozart Club of Kansas City Gives Program—Other Events

KANSAS CITY, KAN., Dec. 22.—The Mozart Club paid a tribute to the memory of Edward MacDowell in a concert devoted exclusively to his works. The soloists included Louise Heaton, Ethel Kelley, Paula Guenther, Mrs. John McGuire, Helen Saunders, Mrs. J. W. May, Sarah Howard, Helen Olson, Margaret Felt, Mrs. L. A. Wickliffe and Mrs. Fred Gille. The accompanists were Mrs. Burrell Garner, Mrs. Paul Esping, Mrs. E. W. Henry, Mrs. S. B. Stephens and Bessie Miller. The chorus was conducted by Earl Rosenberg.

The Horner Institute presented pupils from various departments in recital on Dec. 14.

The Wilkinson-Cooke Studios presented pupils of Frederick A. Cooke, Irma Wilkinson and Ethel Deignan in recital on Dec. 11.

Eugenia Root, Mrs. C. E. Falconer, Alan Farley, Mrs. H. Dallas, Kenneth Jarman, Harry Roberts, Irene Haljerson and Marian Grafke were soloists in the MacDowell Club program on Dec. 10.

Helen Saunders was piano soloist and Turney Gibson played a group of violin numbers, with Mrs. Esther Shaw-Gibson as accompanist, at a performance given at the Electric Theater for the benefit of the Horace Mann School Parent-Teachers' Association on Dec. 9.

Pupils of Mrs. John W. Hains, assisted by Margaret Newton, soprano, were heard in recital on Dec. 10. FREDERICK A. COOKE.

Lambert Pupil Plays in Newark

Katherine Eyman, pianist, a pupil of Alexander Lambert, gave a successful recital in Wallace Hall in Newark on the evening of Dec. 7. She impressed her audience with her fine technical equipment and interpretative ability in works of Brahms, Chopin, MacDowell, Carpenter, Liszt and Moszkowski. Miss Eyman has appeared on tour with Margaret Matzenauer.

PADEREWSKI ON TOUR

Montreal Greets Pianist—Local Singers in Operetta

MONTREAL, Dec. 22.—Paderewski, who played on Dec. 12 at the St. Denis Theater, aroused the enthusiasm which marks all his recitals and was obliged to play half a dozen encore-pieces. His program included Beethoven's Sonata, Op. 31, No. 2; Brahms' Variations on a Paganini Theme, Schubert's "Erlkönig" and Liszt's "Don Juan" Fantasie.

The Canadian Operetta Society performed recently "Les Moulins qui Chantent" by Arthur Van Oost. The music of the three acts is tuneful and was brightly interpreted under the bâton of Albert Roberval by a cast which included Fabiola Poirier, Lucille Turner, E. Lamoureux, Camille Bernard, Armand Gauthier, Hercule Lavoie, T. Abran and E. Noel. FRED PELLETIER.

Ignaz Friedman to Begin Tour

Ignaz Friedman, pianist, who arrived in New York from a tour of Scandinavian countries and Spain, will make his first New York appearance this season in a recital in Aeolian Hall on the afternoon of Jan. 5. Four days later he will appear as soloist with the State Symphony in Carnegie Hall. He will leave immediately for an extensive tour that will carry him to many cities, including Atlanta, Denver, Montreal, Pueblo, Grand Rapids, Terre Haute, Minneapolis, Kansas City, Buffalo, Portland, Toronto, Birmingham, New Orleans, Oberlin, Middlebury and other cities. In St. Louis he will be heard as soloist with the St. Louis Symphony. Mr. Friedman will devote his New York program to works of Chopin.

Herma Menth, pianist, filled her third engagement at the Centenary Collegiate Institute, Hackettstown, N. J., last month. She has been obliged to postpone her tour of California until January because of a series of engagements in the East.

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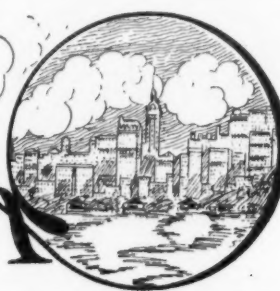
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From Ocean to Ocean



RICHMOND, VA.—Henriette Coquelet, soprano of Washington, sang at the exercises of the International Monroe Doctrine Centennial celebration. Mme. Coquelet studied at the Paul Bleyden Studios.

CINCINNATI, OHIO.—An interesting program was given at the Hoffman Community Center by Dorothy Martin, Helen J. Upperman, William C. Stoess, Ann Kaufman and Rosemary Ellerbrock, students at the College of Music.

EASTON, MD.—The Euterpean Club consisting of 100 voices, sang Maunders' "Song of Thanksgiving" recently. Mrs. Henry Hunt McKee of Washington conducted, and several soloists from Washington assisted. The performance was given in the new opera house.

DANVILLE, IND.—Bodrig Vartan Guevchenian of Central Normal College, accompanied by Mrs. Guevchenian at the piano, has been heard in several recitals recently. Besides an interesting recital here, he has appeared in programs in Alpha and Xenia, Ohio.

ELIZABETH, N. J.—Alfred Fasano, 'cellist, was one of the soloists who appeared at the memorial services given by the local lodge of Elks at their auditorium on Sunday evening, Dec. 2. Mr. Fasano's offering was the Gounod Berceuse, which he played with musicianly understanding.

PHILADELPHIA.—Carl Diton presented his pupil Flora Thomas in a piano recital at the First African Baptist Church recently. She was well received

in a program of classical and modern pieces. Assisting artists were Clara Ivory, soprano; John Jones, violinist, and Elizabeth I. Walker, reader.

ROCHESTER, N. Y.—Pupils from the classes of Edgar Rose of the Eastman School of Music faculty were heard in Kilbourn Hall recently. Those taking part were Sayde Levin, Elsie Walter, Veryl Toates, Carolyn Kintz, Ruth Moffett, Mildred Bond, Betty Rosner, Jerome Diamond and Avis Van De Vort.

PORTLAND, ME.—At the Rossini Club's second morning recital of the season at Frye Hall, Julia E. Noyes read a short paper on English translations of songs and two groups of Brahms' songs with English translations by Major John J. Ingold of Fort Williams were given. Gertrude Berry was chairman.

BANGOR, ME.—Dorothy Nason, pianist, pupil of Charlotte E. Barnes, gave a recent recital at Andrews' Music Hall, and was assisted by Viola Duren, violinist, pupil of A. Stanley Cayting. The program was composed of numbers by Beethoven, MacDowell, Chopin, Schubert, Leschetizky, Olsen, and Mendelssohn.

PROVIDENCE, R. I.—John B. Archer delivered the fifth of his series of music lecture recitals recently at the Rhode Island School of Design. His subject was "Spanish Music." He was assisted by Frances Waterman Stockwell, soprano; Irma Howe, contralto; Dorothy Joslin, pianist, and Louise Waterman, accompanist.

FORT LEE, N. J.—The choir of the Episcopal Church of the Good Shepherd, William S. B. Dana, organist and director, recently gave an impressively fine performance of Schneck's Cantata "The Harvest Is Ripe." Henry Rowley, baritone, of the choir of the Cathedral of St. John the Divine, New York City, was the assisting soloist.

INDIANAPOLIS, IND.—Helen Warrum-Chappell presented the following pupils in recital at the Herron Art Institute: Mrs. Harry Stone, Mrs. William Ross Sieber, Veroqua Stephenson, Mrs. Fred L. Warner, Mrs. C. C. Carson, Mildred Emry, Mrs. S. Fenstermaker, Lewis Stout, and Rafaela Montani. Helen Julia Smith was at the piano.

BANGOR, ME.—Anna Strickland, soprano, and Mary Hayes Hayford, pianist, gave a recital in the studio of C. Winfield Richmond, as one of the evening programs of the Schumann Club, and presented numbers by Loewe, Schumann, Strauss, Chopin, Leschetizky, Hahn, Thorne, Palmgren, MacDowell, Campbell-Tipton and Curran.

PORTLAND, ME.—The Cape Shore Community Club recently gave a musical program, in which the Community Quartet, Jack Maloney, boy soprano, and State Senator Frederick W. Hinckley took part, at the clubhouse in South Portland. William H. Buxton, director of the concert, wrote an original song for the occasion, entitled, "Down at Cape Elizabeth."

SHEPHERDSTOWN, W. VA.—Under the auspices of the Woman's Club, Marie McCord, soprano, assisted by Nina Mitchell, pianist, gave a recital in Shepherd College Auditorium recently, to the appreciative enjoyment of a very large audience. It was the first appearance here in recital of Miss McCord who now heads the music department of Shepherd College.

DETROIT.—The Tuesday Musicale recently gave a Christmas program in the Universalist Church, the chairman of the day being Ada May. The Tuesday Musicale Christmas Carolers, the Triple Trio and Marjorie Deyo contributed songs. Helen Burr Brand gave two harp numbers and Minnie Caldwell Mitchell played two organ solos. Harriet Ingersoll, Minnie Caldwell Mitchell and Mrs. Edwin S. Sherrill acted as accompanists.

SEATTLE, WASH.—Virginia Strong, soprano, and Elva Parker, pianist, with Vesta Muth as accompanist, were presented by Kuria Strong and Harry Krinke in a recent recital. Harry Krinke presented Alice Gasser, pianist, in recital lately. Jacques Jou Jerville, head of the vocal department of the Cornish School, gave a musical evening with a number of his students in the Cornish School Auditorium. The program was given by Robert Bradley, Violet Ball, Lillian Schoenberg Oates, Mary Barton and Roy Young, with Mary Donovan as accompanist.

ALBANY, N. Y.—A lecture on the music of Sir Edward Elgar given by the Rev. Joseph A. Dunney at the Vincentian Institute recently was illustrated effectively with some good performances of vocal and instrumental works by that composer. A women's chorus from the College of St. Rose and the choruses of the Holy Name Academy and the Knights of Columbus sang and the following soloists were also heard: Joseph D. Brodeur, Frank J. McDonough, Alice McEneny, Daniel Crough, pianists; Ben Franklin, tenor; Mary C. Nally, soprano; Elizabeth Kelley and Rose Woodin, violinists. The accompanists were: Winifred McMullen, Dr. M. P. Flattery and Stuart Swart.

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Making a Short Cut to Instrumental Technic

EDITORIAL NOTE—Dr. Woldemar Schnée, who has devised a system of training the hands which, he claims, will secure their complete development, sets forth in the accompanying article the method by which this system may be applied to the hands of a musician in order to improve his technic.]

By Woldemar Schnée

HUMAN hands may be divided into three categories, according to the occupation or profession which a man or woman follows, viz.:

1. The hand that does rough or heavy work—the so-called laboring hand.
2. The "undeveloped hand" of the brain-worker and of all those people whose tasks consist only of the lighter manual labors, such as writing, house and garden work, and all the innumerable other occupations which do not require artistic training of the hand.
3. The "technic hand" of the performing artist, primarily of the musician. It is even likely that draughtsmen, engravers, painters, sculptors, etc., would also secure more perfect results if their hands had been better developed—that is, if the motive possibilities of their hands had been developed to the utmost limit.

The hand of the laborer can perform only rough and heavy work, and, although it requires much strength of arm and hand, almost exclusively taxing the flexor muscles, it is entirely useless for any kind of artistic celerity of motion.

The hands of those people included in class 2, who have chosen a calling that requires no great and difficult artistic velocity of hands and fingers, need no special development nor any particular and comprehensive training.

Things are very different when we come to the "technic hand" of a performing artist. If this is not developed in a special way, that is to say trained, it will not and never can give forth the best that is in it. This can be conclusively proved by physiology. For unless all four muscle groups of motion in arms and hands are developed and trained to the utmost, they fail, as can easily be understood, to give forth their utmost and best. This simple logic must appeal even to those who are entirely unschooled in anatomy and physiology.

Special Training of the Hands Essential for Their Complete Development, Since This Cannot Be Achieved Merely by Practice Upon an Instrument—Self-Treatment Recommended When Hands Have Become Strained by Over-Exertion

The four groups of muscles which are so important to the musician, are the following:

1. The flexors, which move the hand and fingers toward the palm, or bend them.
2. The extensors, which stretch or lift hand and fingers toward the back of the hand.
3. The expanders, which spread the hand, drawing it apart toward thumb and little finger.
4. The rotation, or turning muscles, which effect the tremolo motion between thumb and little finger and are also brought into play by arpeggios and broken chords.

Of these four groups of muscles, the flexors are by far the strongest because they are most in use, and thereby are trained and developed. In every activity of our arms and hands in ordinary life, we always use the flexors most intensively, for by means of them we seize and hold objects in order to make use of them.

The extensors, on the other hand, are far weaker and less developed. It is their task in ordinary life merely to stretch out the fingers to grasp objects, so that the flexors will seize them, hold and manipulate them.

The task of the expanders is to draw apart the hand, or rather the fingers, and give them their position in playing widely-spread chords and arpeggios. The skin and the ligaments in the middle of the hand offer no small amount of resistance to this, which these weak and undersized expander muscles are meant to overcome.

No Hands Fully Developed

We hope for and demand from our hands perfect wonders of technic, but cannot make up our mind to develop them fully. At any rate, I have never met with a hand which by nature and practice alone was developed to the highest degree in every direction. The ailments which so often attack the hands of musicians are almost always found in the normally developed and weak extensors and expanders.

With even moderately forced practice, they succumb only too easily to exertion. At first there is a slight feeling of painful weakness, which, however, soon increases and finally turns into a cramplike condition which makes playing absolutely impossible. Moreover, weakness of these two groups of muscles is also the main reason—though few realize it—why most artists fail to attain a higher grade of technical proficiency.

As a matter of fact, perfect technic requires not only great suppleness of hand and finger joints, but also a certain elasticity of the skin, in the palm of the hand and between the individual fingers, as well as a certain yielding or flexibility in the ligaments of the center of the hand.

Unfortunately it is beyond a doubt that a really great success can never be attained unless the performer has a brilliant technic. This in itself seems very deplorable, yet it is so beyond a doubt. For the truly divine, uplifting influence in music is not the mechanical feature of technic, but the almost miraculous and therefore indefinable intuition given to so few, that we might almost call it transcendental musical feeling, which delights the music lover since it lifts him for moments above himself. Who would deny that perfectly rendered music acts like a refreshing soul bath, ennobling our mind. But this effect,

as stated, is impossible of attainment without a perfect technic.

How painfully we are impressed, on the other hand, when the performing artist has no sovereign command of technic, but can master the difficult parts of the composition he is playing only with noticeable effort. Illusion and artistic pleasure are destroyed; in fact, in such circumstances, they cannot even arise. Everybody who hears the performance says to himself "that is no finished artist as yet, and should rather prepare himself still further—or better still, he should give up music entirely."

Even as there is no end to art, so no artist is justified in saying of himself: "I have climbed to the pinnacle of my art; the goal is attained!"

One can, no doubt, like Vladimir de Pachmann, declare oneself to be the greatest of all artists, but doubtless he too at times painfully feels how much his technic is in need of perfecting.

It has been established with absolute certainty that by merely practising and playing on the instrument, the human hand can never be developed and trained to the utmost limit. It is possible to attain this only by special training, but never in the long, roundabout way of practising and playing only. For it is certain that the extensors and expanders must be subjected to special training, and this in the form of correctly regulated resistance motions, because otherwise their highest capacity in development and ability cannot be reached. Likewise, skin and ligaments in most cases need a special aid in the form of very carefully performed stretching.

Hand-training is therefore indispensable for the artist's hand—the word "training" means as much as "preparing" for a special purpose—for in the first place, as already mentioned, it protects the hand against ailments as far as possible, and in the second place, it makes the hand technically more proficient.

Here the reader may have the feeling that the writer seeks to advertise hand-training. As a matter of fact, however, this is not so, for he devotes himself chiefly to the training of overworked hands, to make these able to play again. But he has never yet had a trained hand to treat, because such hands are far better protected against ailments than the untrained ones. Accordingly, he is writing this purely in the interest of the good cause.

Besides, one individual could not possibly give all the hand-trainings that for reasons of common sense, should be given, for these would amount to many thousands daily.

In conclusion, I shall give a little advice on the course to adopt when the first symptoms of the overworked hand become noticeable. Usually a slight feeling of weakness is felt either while one is still playing, or some time afterward. This soon grows to an annoying, sometimes slightly painful weariness. If no attention is paid to these symptoms or warnings of our organism, and playing is continued in spite of them, there is soon, as a rule, greater pain, combined with slight trembling of the fingers.

In this early stage one can frequently remedy matters oneself. If however, practice is persistently continued in spite of the warnings, the condition only too often brings about disease, whose cure mostly requires a lengthy course of treatment, which must be administered by a skilled professional.

It might be opportune to point out emphatically that player's cramp, once fully developed, is not always curable—in spite of all contrary but positively wrong contentions. Therefore precaution is urgently recommended. Besides, any ailment is more surely and quickly overcome the sooner it is recognized and measures taken to cure it.

A Course of Self-Treatment

The self-treatment which is usually very effective in the first stages, consists of the following: In the first place a week of rest should interrupt practice and playing, for after the over-exertion the muscles as well as the nerves need rest. In the morning just after rising

and in the evening shortly before retiring, a twelve to fifteen minutes' bath of hand and forearm should be taken at a temperature of from 103 to 105 degrees Fahrenheit. Immediately thereafter should follow a brief, quick rub down with cold water, and then hand and arm should be dried at once with a Turkish towel and rubbed lightly. In this way forearm and hand are agreeably warmed by even circulation of the blood. The skin of forearm and hand will be slightly reddened as a result of this treatment.

Compresses put on at night have a very salutary effect in the healing process. However, one cannot give general directions for these, because it depends entirely on the nature of the ailment and because water compresses, for instance, have an entirely different effect than Fango-Antiphlogistin, or clay compresses.

In by far the majority of cases, however, light gymnastic exercises are beneficial, which should be undertaken in the morning, immediately after the arm and hand bath. These should be made from shoulder, elbow, hand and finger joints.

The measures here recommended—baths, compresses and active exercises—often overcome arm and hand troubles in their inception, and it is therefore highly advisable to apply them promptly, because well-developed or long-standing ailments sometimes require lengthy treatments, and in some cases even remain incurable.

SINGERS VISIT ATLANTA

Large Audiences Greet Edna Thomas and Louis Graveure in Recitals

ATLANTA, Dec. 22.—Edna Thomas charmed a large audience with her exquisite art of interpretation at a recent concert presented by the Fine Arts Club at the Piedmont Driving Club. Mrs. Charles Chalmers, an Atlanta artist, accompanied Miss Thomas.

Louis Graveure, baritone, made his first appearance here in concert under the auspices of the Music Club on Dec. 11. A large audience demonstrated loudly its appreciation of his artistry and his program of songs in German, French and English was supplemented with many encores. Arpad Sandor was an able accompanist.

The Yaarab Chanters, Frank Cundell, director, appeared in concert at the Woman's Club Auditorium, singing songs by Huhn, Burleigh, Foote, Botsford and others. The audience was most enthusiastic. Walter Aichel was the accompanist. The assisting artists were Mes. Earl Sherwood Jackson and Charles Chalmers.

HELEN KNOX SPAIN.

Mme. Onegin Charms in Oswego

OSWEGO, N. Y., Dec. 22.—Mme. Sigrid Onegin, contralto, of the Metropolitan Opera Company, appearing in recital under the auspices of the Woman's City Club on Monday evening, Dec. 17, provided a rare treat in the musical life of Oswego and enthralled a very large audience with her singing of operatic arias and songs in Swedish, German and English. Not alone her flawless art, but also the magnetism of her personality was potent in charm, and she received a great ovation. Michael Raucheisen at the piano was a sympathetic and skilful accompanist.

William Bachaus, pianist, has been engaged for several orchestral appearances in London and a series of concerts before sailing for New York in January for a tour of three months. His first appearance in America this winter will be with the New York Philharmonic on Jan. 16.

Fred Patton, baritone, who has been heard with the Ottawa Symphony in Ottawa, Can., has been re-engaged for two appearances with that organization on Jan. 16 and 17.

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People and Events in New York's Week

Dubinsky's New York School Follows Methods of Russian Conservatories

A RECENT addition to New York's list of music schools is the Dubinsky Musical Art Studios, Vladimir Dubinsky, director. The school, which is located on West Ninetieth Street, will offer courses in piano, voice, violin, viola, 'cello and ensemble playing under the direction of well known teachers.

Mr. Dubinsky, founder of the school, is in charge of the 'cello and ensemble departments. He is a graduate of the Imperial Conservatory of Moscow, and has appeared as soloist with orchestras in Russia, Germany and Austria, and also in America with the New York and Minneapolis Symphonies and with the Philadelphia Orchestra. He toured in concert with Schumann Heink during the season of 1917-18, and for several years has been known as a teacher of ability.

The voice department is under the direction of Nikolai Oulukanoff, baritone, formerly of the Boston Opera Company, who has been heard with success in concert in this country and in Canada. He is well known in Boston both as teacher and singer.

Nicholas Nicholaieff and Ariel Rubinstein are in charge of the work in the piano department. The former is a graduate of the Imperial Conservatory in Petrograd, a classmate of Ossip Gabrilowitsch. He was made a professor at the Imperial Conservatory and was later appointed director and professor at the Imperial Conservatory in Tiflis, holding the post for sixteen years. He has also

played in concert and is known as a composer. Mr. Rubinstein studied at the Imperial Conservatory in Kieff and has had wide experience as an ensemble player and as a coach.

The viola and violin are taught by Samuel Stilman and Boris Kreinine respectively. Mr. Stilman is a pupil of Gliere and was graduated from the Imperial Conservatory in Kieff. He has occupied the chair of first viola player with the Detroit and City Symphonies. Mr. Kreinine was member of Auer's class in Petrograd and was graduated from the Imperial Conservatory with high honors. He has held positions as concertmaster, head violin departments and has appeared with various chamber music organizations.

"It has been my chief aim in founding the school," said Mr. Dubinsky, "to carry out the principles of the Russian conservatories in the various departments. A feature of the work will be the cultivation of ensemble playing, which is not only one of the most enjoyable, but also one of the most beneficial forms of music. It sharpens the ear, refines the taste and broadens the musical vision and teaches the pupil valuable lessons in rhythm and shading."

The opening concert of the school was given by members of the faculty on the afternoon of Dec. 16. The program included a Bach Trio, played by Mr. Kreinine, Mr. Stilman and Mr. Dubinsky; a group of songs by Mr. Oulukanoff, and piano numbers by Mr. Nicholaieff.

A. E.

Noted Pianists and Symphony Society Aid Settlements' Fund

The New York Symphony, with Harold Bauer and Ossip Gabrilowitsch as soloists, appeared in the first of a series of concerts in Carnegie Hall for the benefit of the Association of Music School Settlements on Friday evening, last week. Mr. Bauer and Mr. Gabrilowitsch were heard with the orchestra in Mozart's Concerto in E Flat for Two Pianos. Their playing aroused great enthusiasm. Mr. Damrosch and his men, in the purely orchestral part of the program, presented the overture to Nicolai's "Merry Wives of Windsor," "Finlandia" by Sibelius and the "Pathétique" Symphony of Tchaikovsky. A large audience heard and applauded the concert.

Spaeth Stimulates Music Appreciation

Sigmund Spaeth, critic and lecturer, is meeting with success on a tour of the country. He is spending a week in each community in his endeavor to stimulate music appreciation. He has visited Buffalo, Chicago, Quincy, Columbia, Mo.; Denver, Casper, Wyo.; Salt Lake City, Ogden, Seattle and Portland, appearing before business clubs, student bodies and various organizations. More than 40,000 persons have heard him in the last two months. Dr. Spaeth's principal topic is "The Common Sense of Music," which is also the title of his book on music appreciation to be published shortly by Boni & Liveright.

Institute of Musical Art to Award Ten Scholarships

Ten free scholarships for wind instrument players have been offered by Dr. Frank Damrosch, director of the Institute of Musical Art. The scholarships, which are extended to those who wish to gain experience in an opera orchestra, provides for training under the direction of Alexander Savine, director of the opera department of the Institute. Hearings will be conducted immediately after the holidays and will be open to any player who has had enough technical training to read at sight an orchestral score of medium difficulty.

Bachaus Coming for Tour

Wilhelm Bachaus is expected to reach New York about Jan. 9, for a tour of three months. His first appearance will be with the New York Philharmonic on Jan. 16 and 17, followed by a private concert and an Aeolian Hall recital later in the month.

Marguerite E. DeWitt Completing Books on English Pronunciation

Marguerite E. DeWitt, consulting linguistic specialist and member of the Authors' Guild, is completing several linguistic books, one of which will be of special interest to all English-speaking people because it is concerned with often-disputed questions of standard English on this side of the Atlantic. Miss DeWitt has for some time been a visiting lecturer and consultant at the Professional Children's School, where an attempt is being made to establish standard English speech for the students' stage and other careers. Miss DeWitt also gives series of private and group consultations, and it is this branch of her work that teachers of singing will find especially useful, because there is no attempt made to handle the vocal end of voice production nor does Miss DeWitt attempt to produce good diction for one or several songs, but aims at giving an elementary foundation of standard English pronunciation on a phonetic basis and to prepare the student to use the Daniel Jones "English Pronouncing Dictionary," which has been accepted by the New York Singing Teachers' Association.

Mme. Lund Gives Opera-Recital

Charlotte Lund presented excerpts from eight different operas in her Christmas program in Rumford Hall on the evening of Dec. 15. The hall was completely filled and Mme. Lund's ability to successfully shift from one opera to the other and give each scene its proper atmosphere brought her much applause from the large audience. She has a rare faculty in making the story interesting and to the point, and in addition sings the arias with good voice and finished style. Mme. Lund was again assisted by N. Val Peavey, pianist and baritone, who won applause for his versatility. The program consisted of selections from "L'Amico Fritz," "Cavalleria," "Bohème," "Mefistofele," "Thaïs," "Louise," "Tosca" and "Rigoletto."

H. C.

Fred Patton to Appear in Many Cities

Besides eight "Messiah" performances during the holidays, Fred Patton, baritone, will have fulfilled many other important engagements before the end of January. He will appear in a joint recital with Grace Kerns, soprano, in Holyoke, Mass., on Jan. 2, followed by an appearance in Parker's "Hora Novissima" in Oberlin, Ohio, on Jan. 10. On

Jan. 16 and 17, he will be soloist with the Ottawa Symphony, and will give recitals in Hollidaysburg and Birmingham, Pa., on Jan. 25 and 26 respectively. He will sing with the New York Symphony in performances of Beethoven's Ninth Symphony in Carnegie Hall on Jan. 31 and Feb. 1.

Michael Anselmo Gives Recital

Michael Anselmo, violinist, gave an interesting recital at the headquarters of the Washington Heights Musical Club on the afternoon of Dec. 23. With Julius Schendel at the piano, he played Mozart's Sonata, No. 4; Wieniawski's Concerto in D Minor, Saint-Saëns' Rondo Capriccioso, Bach's Air on the G String and numbers by d'Ambrosio and Ries. Mr. Anselmo played with the fine musical tone and intelligence for which his performances are noted. There was splendid style in the opening number and technical brilliance and assurance in the Concerto. While he has a decided flair for the pyrotechnics of his instrument, he also knows how to invest a melody with a lofty sentiment, as was instanced in his playing of d'Ambrosio's Canzonetta and of Schubert's "Ave Maria," which he gave as an encore. There were also two other extras.

H. C.

Dushkin to Make Début with Orchestra

Samuel Dushkin, violinist, who arrived last week on the Berengaria, will make his American début as soloist with the New York Symphony under Walter Damrosch in Aeolian Hall on the afternoon of Jan. 6, playing Boccherini's Concerto and Chausson's Poème. His first recital will be in Aeolian Hall on the afternoon of Jan. 20. Mr. Dushkin is a protégé of Blair Fairchild, American composer, who has accompanied the violinist to this country to be present at his first appearance.

Raymond Nold Conducts Program

Raymond Nold conducted a special program at the Church of St. Mary the Virgin recently. It included Bach's Concerto for Two Violins and Orchestra, played by Elsa Fischer and Isabel Rausch; Dvorak's Mass in D, Gabrieli's "Beata es Virgo Maria" and the Finale from an Organ Concerto by Bossi. The other soloists were Marguerite Ringo, soprano; Dorothy Whittle, contralto; Henry Lincoln Case, tenor, and Edward Bromberg, bass. George W. Westerfield was at the organ.

Davis Postpones Return to America to Sing in Opera in Italy

Ernest Davis, American tenor, who has been singing in opera in Italy for several months, has delayed his sailing for America to fulfill an additional two weeks' engagement with the opera company in Novara. Mr. and Mrs. Davis will then return to this country, and the tenor will begin an extensive concert tour next month.

Simmions Pupil Applauded in Recital

Bernardo Olshansky, baritone, who was heard recently in a successful Aeolian Hall recital, has been acclaimed this season in recitals in Galveston, Tex., and in Kansas City, Mo., where he appeared with the Little Symphony. He was also heard in a Russian costume recital in Richmond, Va. Mr. Olshansky is a pupil of Louis Simmions.

Wanda Landowska, harpsichordist, has completed several records for the Victor Talking Machine Company. She has already appeared with the New York and Boston symphonies and the Philadelphia Orchestra and will be heard with the Detroit forces and with the New York Philharmonic later in the season.

Following her appearances as soloist in a pair of concerts with the New York Philharmonic in Carnegie Hall on March 19 and 20, Yolanda Méro, pianist, will give a recital in New Bedford, Mass., March 30.

Lewis Richards, American clavecinist, who has played with success in Europe, will make his New York début in a recital at Aeolian Hall on the afternoon of Jan. 22.

Alfredo Valenti Signs Four-Year Contract to Sing in Mozart Operas



Alfredo Valenti, Bass

Alfredo Valenti, bass, who has had wide experience in opera, has been engaged by William Wade Hinshaw for a term of four years to appear in leading rôles in one of his Mozart Opera Companies, beginning next fall. Mr. Valenti is a native of Sunderland, England. He studied in Italy and began his operatic career in Naples and Turin. In 1910 he was engaged by Sir Thomas Beecham for Covent Garden, where he made his début as King Mark in "Tristan and Isolde," and appeared in many other leading rôles.

During the following summer he was one of the leading singers in the Mozart Festival under Sir Thomas at His Majesty's Theater, London. He came to America in 1913, following two years in Australia, where he went with Dame Melba for her season for opera. As a member of the Century Opera Company in its first season of thirty-two weeks, he sang oftener than any other leading male singer, and was engaged later by the Boston Opera Company and for an extended tour of Central America, Cuba and Porto Rico.

Mr. Valenti returned to England after the war to sing the rôle of Mephisto in "Faust" with the National Opera Company and was also heard in many other parts. His repertoire embraces nearly 100 different operatic rôles, some of which he has sung in three languages. He has studied in America under Adelaide Gescheidt and is the third singer from her studio to be engaged by Mr. Hinshaw.

Schmitz Postpones New York Recital

On account of additional engagements on his western tour next month, E. Robert Schmitz has postponed his New York recital, scheduled for Jan. 16, to the latter part of February, just prior to his sailing for Europe. Previous to his three weeks' master class in Tulsa, beginning on Jan. 28, he will give recitals in Duluth, St. Paul, Kansas City and Chicago. It is possible that Mr. Schmitz will hold his summer master classes in Madison, Wis., next summer, instead of in Chicago.

Gilbert Ross with Chicago Symphony

Gilbert Ross, violinist, won success in a recent concert with the Chicago Symphony, Frederick Stock, conductor, at the University of Wisconsin, Madison, Wis. Mr. Ross played the Tchaikovsky Violin Concerto, and his intonation, technique and musicianship gained the plaudits of a large audience.

Van Giesen Pupil Gives Recitals

Bruce Benjamin, tenor, pupil of Willem Van Giesen and soloist at St. Nicholas' Collegiate Church, has just completed an engagement at Wanamaker's. He gave eight recitals in all, four in November and four this month, the last two on Dec. 22 and 24.

[Continued on page 39]

N. Y. People and Events

[Continued from page 38]

SOUTHLAND SINGERS HEARD

Pupils of Mme. Emma A. Dambmann in Hotel Plaza Concert

The Southland Singers and pupils of Mme. Emma A. Dambmann gave a concert at the Hotel Plaza on Dec. 11 before a large audience. Marion Ross displayed a clear soprano voice, her performance of "Villanelle" by Dell'Acqua being distinguished by warm and colorful expression. Alda Prigge, contralto, proved the possessor of a rich and vibrant voice, her numbers including "Cuckoo" by Liza Lehmann and songs by D'Hardelot and Strickland. Zola Belle Ruggles sang with fine effect the Gretchaninoff "Slumber Song" and "May Morning" by Denza; and Mabel Baker gave an aria from "Aida" with evenly spun tones and dramatic coloring. Katherine Face won much applause after numbers by Clarke and Mana Zucca.

Assisting in the program were Beatrice Kramer, pianist; Fay Milbar, who was heard in a number by Liszt; Maude Molina, who sang the contralto aria from "Samson et Dalila"; Emere Laha, baritone, who sang numbers by Curran and Leoncavallo; and Lucille Blabe, who gave effective performances of numbers by Cyril Scott and Gluck. Recitations by Omar K. Le Gant and Josef G. Geiger were features of the program. Salvatore Perciavalle, Edna Horton and Vera Stetkewicz played the accompaniments. E. R.

Nikola Zan Urges Better Radio Music

Nikola Zan, baritone and teacher of singing, is an earnest advocate of better music for radio programs. Mr. Zan, who has recently given recitals in New York, for broadcasting, can see no reason why these performances should not include music of the same standard as is heard in concert halls. A recent program in which he sang songs by Schubert, Brahms and Beethoven was enthusiastically received and Mr. Zan declares that from the tributes he received from his widespread audience the appreciation of good music is high among radio fans. Marjorie Meyer, soprano, a pupil of Mr. Zan, has also sung for radio recently.

Pilzer to Play Again in New York

Maximilian Pilzer, violinist, will give his second New York recital this season in the Town Hall on the afternoon of Feb. 3. He will play Nardini's Concerto in E Minor, Sinding's Concerto in A, Wieniawski's "Faust" Fantasie and works by Schubert-Wilhelmj, Grasse, Sarasate and his own Caprice Waltz. Since his first New York recital in October, Mr. Pilzer has been heard in recital in Brooklyn, New Haven and other cities. Extensive bookings are being arranged by his manager, Arthur Judson, for next season.

Mannes to Direct Free Concerts

As in former years, David Mannes will again lead an orchestra in a series of four free concerts on Saturday evenings at the Metropolitan Museum of Art. The series will begin on Jan. 5. The program for the first concert will include Tchaikovsky's Symphony No. 5, excerpts from Wagner's "Meistersinger," and works by Beethoven and Schubert.

Christian Holtum in Recital

Christian Holtum, baritone, was heard in recital in Carnegie Chamber Music Hall on Dec. 14, assisted by Max Bild, violinist, and Vera Eakin, pianist. Mr. Holtum displayed a resonant, vibrant voice in a program that included arias from "Ernani" and "The Magic Flute," Kramer's "Great Awakening" and songs by Huhn and Reddick. Mr. Bild played works by Mendelssohn, Sarasate and Kreisler.

Huss Students Appear in Recital

Piano pupils of Henry Holden Huss and voice students of Hildegard H. Huss gave a recital at the Huss Studios in December, displaying excellent training and musicianship. Those who appeared were Theresa V. Becker, Harriette Pierdon, Georgette Bushman,

Stanley Klein, Mary Woodbury, Lillian Loewe, George Armstrong, Charles Ames, Margaret Bliss, Edmund Nasadowski and Beatrice Dolan. Miss Loewe showed exceptional gifts in part of the Beethoven "Appassionata" Sonata, and Miss Bushman, who is soloist of the Mott Avenue M. E. Church, displayed a voice of fine quality in "Elsa's Dream" from "Lohengrin." Ruth Kemper, violinist, was the guest artist, playing works by Handel, Sarasate and Tartini. Florence Sansom and Miss Dolan played the accompaniments.

Estelle Hutchinson Pupil Engaged for Hinshaw Company

Cecilia Terrill, mezzo-soprano, a pupil for two years of Estelle Hutchinson, has been engaged by William Wade Hinshaw for a term of five years to appear in leading rôles in one of his opera companies. Miss Hutchinson, who maintains studios both in Carnegie Hall and in Springfield, Mass., is spending the holiday season with her father in Lenox, Mass.

Artists Appear at Wurlitzers

Elsie Witt, soprano, and Eva Welcher, violinist, with Johanna Appelboom-Arnold at the piano, gave a concert in the Wurlitzer Auditorium on the afternoon of Dec. 15. The program included numbers by Pergolesi, Respighi, Mascagni, Handel, Brahms, Catalani, Burleigh, Foote and others. Each was the recipient of much applause and responded to several encores. Mme. Appelboom-Arnold's admirable accompaniments were a feature.

Song Recital at Gelling Studio

Mildred Wheeler Burnett, contralto, a pupil of Hilda Grace Gelling, was heard in recital at Miss Gelling's studio on Dec. 17. Miss Burnett is a young singer of exceptional attainments, her voice in the lower and middle registers being full, smooth and capable of excellent shadings. Her program included the Bibb arrangement of Handel's "Aria di Gismonda," songs by Schubert, Strauss and Brahms, in which her diction was a notable feature; a French group and numbers by O'Hara, Hummel and "A Night Song" of her own composition. E. R.

Liebling Pupils Fulfill Engagements

Fourteen pupils from Estelle Liebling's vocal studios were engaged last week by various managers. Phyllis Newkirk and Mary Frances O'Connell were engaged by Josiah Zuro for appearances in New York theaters. Marye Berne and Anna Jago will sing at the New York Strand and the Albany Strand respectively. Jessica Dragonette, Nancy Corrigan, Juel Ray and Adele Ray will appear in the production of "The Miracle," and Betty Blanke, Jean Norton, Dorothy Miller, Evangeline Funk and Louise Wright will take part in a revival of "Oh, Boy!" in Brooklyn. Jane Beats has been engaged to sing at the Albany and Troy Strand Theaters.

Grace Demms Sings American Songs

Grace Demms, soprano, was one of the artists in a recent program of American compositions given by the Madrigal Club in a Carnegie Hall studio recently. With Cornelius Van Rees at the piano, she was heard in Roger's "Love Has Wings," Terry's "The Answer," two songs by Wintter Watts and a group of four songs by Frank La Forge, accompanied by the composer. Others who appeared on the program were Grace Devine, mezzo-soprano, and Erin Ballard, pianist.

POTSDAM, N. Y.—Frank Merrill Cram delighted a large audience at the Normal Auditorium recently with an organ recital, the program of which was devoted wholly to Christmas music including works by Gounod, Mailly, Malling, Vail, Dubois, Yon and Dethier.

Lenora Sparkes, soprano, assisted by Lewis Richard, clarinetist; Ralph Errolle, tenor, and Sascha Jacobsen, violinist, will give a concert in the Town Hall, New York, for the benefit of the Libertas School, on Jan. 19.

Julia Glass, pianist, gave a recital in the Ampico Studios, New York, on the evening of Dec. 13. She was applauded in numbers by Scarlatti, Brahms, Raff, Chopin, Liszt, Rosenthal and others.

CANTON ARION ELECTS

Woman's Club Sponsors Performance of Mozart Opera

CANTON, OHIO, Dec. 22.—Mozart's "Così Fan Tutte" was given recently at the Auditorium under the auspices of the Canton Woman's Club. The audience was enthusiastic over the performance.

The MacDowell Club gave two programs recently, one of which was devoted to the study of dance forms. This was illustrated by Bernice Converse and Josephine Wilson, pupils of Mrs. Irene Converse.

The Arion Singing Society has elected the following officers: Fred Veil, president; Karl Lind, vice-president; Fred Peters, secretary; Julius Winter, financial secretary; Fred Miller, treasurer; Vincenz Stanek, librarian; Karl Schriewer, director.

Lucille Smith, pianist, entertained the members of the Canton Woman's Club recently. The Rebecca Welfare League held a musicale under the direction of Mrs. Carl Rudner. RALPH L. MYERS.

Ora Hyde to Go on Western Tour

Ora Hyde, soprano, was soloist at a concert given by the Orpheus Club of Flushing, L. I., on Dec. 15, displaying her admirable style and vocal attainments in a program of French, German and American songs. A tour of the Middle West has been arranged for Miss Hyde after the first of the year by her manager, Annie Friedberg.

Grace Kerns Sings in Atlantic City

Grace Kerns, soprano, gave a recital recently in Atlantic City, under the auspices of the City School Board, and the audience filled the High School Auditorium to capacity. Miss Kerns has appeared in more than a score of engagements in the eastern States this fall.

Workmen's Circle Mandolin Orchestra Gives Concerts

The Workmen's Circle Mandolin Orchestra, founded by Branch 615, Workmen's Circle, began a series of concerts for the general membership campaign of the national organization with a successful program under the leadership of L. Papporello, given recently in Webster Hall. The second concert, given at the Brownsville Labor Lyceum, was equally successful. Other concerts are scheduled to be given at Park View Palace, 110th Street, and at Hunt's Point Palace, in the Bronx. All these concerts are free to members of the Workmen's Circle.

Walter Anderson has booked Jeanette Vreeland, Mildred Bryars, Robert Quait and Norman Jollif to sing in performances of Beethoven's Ninth Symphony at the Oberlin, Ohio, Festival on April 22 and in Cleveland with the Cleveland Orchestra on April 24 and 26.

Mischa Mischakoff, violinist, with Samuel Chotzinoff at the piano, gave a concert in the Strauss Auditorium on East Broadway for the Educational Alliance recently, and achieved success in a program of works by Handel, Kreisler, Bazzini and others.

Eleanor Shaw, pianist, and Fred Sheffield Child, tenor, assisted by the Duo-Art, gave a recital on "Four Cycles of Musical History" in Aeolian Hall, New York, on the evening of Dec. 8. The program was given in costume.

John Powell's Concerto for Violin and Orchestra, which has been played in America by Zimbalist and has also been heard in Berlin, will be played by Albert Spalding when he appears with the New York Philharmonic on Jan. 30.

BOSTON, Dec. 15.—"The Spirit of Motherhood," written by Louise Driscoll for women's chorus, piano and two violins, was recently performed by the New York Federation of Women's Clubs at Albany, N. Y.

Moriz Rosenthal will make his second New York appearance in a Sunday night concert at the Metropolitan on Jan. 6. He will begin his tour of the Pacific Coast on Jan. 22.

The second New York recital of Carl Friedberg will be given in Carnegie Hall on Saturday afternoon, Jan. 12.

Levitvski to Play in Havana

Mischa Levitvski was scheduled to sail this week for Havana, where he will give a series of recitals under the auspices of the Sociedad Pro-Arte Musicale in the first week of January. Daniel Mayer, his manager, will leave for Cuba in a few days. On his return from Cuba, Mr. Levitvski will play in Montgomery, Charleston and Fort Wayne, and will return to New York for his second recital in Carnegie Hall on Jan. 19. He will spend the following few weeks on the Pacific Coast.

Artists Heard at California Club

Helene d'Albert, mezzo-soprano, formerly of the Century Opera Company; Alexandre De Bruille, French violinist, accompanied by Ruth Hall and Yvette Bruyere respectively, appeared in the recent concert of the National California Club at the Waldorf-Astoria. Both artists were heard to advantage by the large audience.

Olmsted Presents Pupils in Recital

Robert E. S. Olmsted presented two of his talented singers at the first of a series of musicales at his studio on the afternoon of Dec. 16. The program was given by Margaret Woodbridge Price, soprano, and G. Arthur Price, baritone, and included Hildach's "Passage Birds' Farewell," arias by Mozart and Massenet, and songs by Debussy, Fauré, Hüe, Carpenter, Horsman, Dvorak, Carl Busch and others. The accompaniments were played by Edith Adair Swain. Mr. Olmsted divides his time between his New York studio and Smith College, where he is head of the vocal department.

PASSED AWAY

Ginevra Johnstone-Bishop

LOS ANGELES, Dec. 21.—Mme. Ginevra Johnstone-Bishop, soprano, and musical adviser at the White House during the late President Harding's administration, died here yesterday after a brief illness. Mme. Johnstone-Bishop was born in Van Wert, Ohio, Nov. 12, 1864, and was educated at Oberlin College. She later studied singing with Frederick Walker in London, with La Grange and Marchesi in Paris and Cortesi in Italy. She made a debut in opera in "La Sonnambula" in 1889, and toured Europe and America in concert and oratorio, singing with Edward Lloyd and Charles Santley. She also toured as soloist with the Theodore Thomas Orchestra and was soloist at the Plymouth Church, Chicago, for a number of years. She was also dean of the vocal department of Carroll College, Waukesha, Wis., and the Sherwood School, Chicago. She married Dr. Rufus Bishop in Chicago.

Mme. Barthe Banderali

PARIS, Dec. 15.—Mme. Barthe Banderali, formerly a well-known singer and more recently a prominent teacher of singing, died last month at Anglet. Mme. Banderali was born in 1837, and was a popular singer during the second Empire, appearing frequently with the prominent Parisian orchestras. She was a protégée of the Princess Mathilde Bonaparte and often sang at her musicales, which were frequented by all the popular musical and literary personages of the period. Among Mme. Banderali's best known pupils were Emma Calvé, Félicia Litvinne, Jeanne Granier and Jenny Bell.

Dr. Edward Frankel

Dr. Edward Frankel, physician and surgeon, a well-known amateur musician and author of the work, "Musculature of the Hand in Piano Playing," died at his home in New York on Dec. 16, after a lingering illness. Dr. Frankel, who was in his seventy-fourth year, was a graduate of the College of Physicians and Surgeons, Columbia University, of the class of 1868.

James W. Prescott

ALLENTOWN, PA., Dec. 25.—James W. Prescott, conductor of the Arion Society for more than twenty-five years, died here today. Mr. Prescott was born in Leeds, England, in 1846. During his conductorship of the Arion Society, many of the world's most prominent singers appeared with the organization.

American Soprano Wins Success in Rome Début, Singing in Boïto Work



Photo by Marceau

Eleonore Cohrone, Soprano

An American singer who has achieved an outstanding success in opera in Italy recently, is Eleonore Cohrone, soprano. Miss Cohrone made her début at the Costanzi Theater in Rome in Boïto's "Mefistofele," under the bâton of Edoardo Vitale. She was singled out by the audience for special approval and was also well received by the press, as the result of which she has been engaged to sing in Verdi's "Trovatore" and other operas of her repertoire. Miss Cohrone is a pupil of Delia Valeri, New York teacher of singing.

"MESSIAH" IN ROCHESTER

Yuletide Performance Attracts Big Audience—Chamber Music Concert

ROCHESTER, N. Y., Dec. 22.—On Wednesday evening, Dec. 19, at the Eastman Theater, the Festival Chorus, Oscar Gareissen conducting, gave "The Messiah," accompanied by the Eastman Theater Orchestra. The soloists were Catherine Scott, soprano; Florence Cooke, contralto; Frank L. Trapp, tenor, and George Fleming Houston, bass. The chorus numbered about 250 voices and was effectively placed in a colorful stage setting. Chorus and soloists were well received by a capacity audience.

A delightful program was given at Kilbourn Hall on Monday evening, Dec. 17, by a chamber music ensemble consisting of the Kilbourn Quartet, Leonardo De Lorenzo, flautist; Otto Conrad, clarinetist, and Lucile Johnson Bigelow, harpist. Eugene Goossens' Suite, Op. 6, for flute, violin and harp, was included in the program and proved most charming and full of delicate humor.

On Tuesday, Dec. 18, the Tuesday Musicales presented club members in an American program. Mrs. Albert J. Prescott played two numbers of Whitthorne's "New York Days and Nights" Suite. Esther Kerber Stowe, contralto, was heard in four songs, excellently accompanied at the piano by Lorimer Eshleman. Herbert Inch, violin pupil at the Eastman School of Music, Francis McKay at the piano, Dorothy Dodd, pianist and Mrs. Emeline Wintermute Bodler, in Indian songs, also took part.

MARY ERTZ WILL.

Helen Teschner Tas Plays in Pittsburgh

Helen Teschner Tas, violinist, was heard for the first time in Pittsburgh as soloist with the Detroit Symphony in two concerts. She was acclaimed after her performance of the Mozart Concerto in A at the first concert and the Concertino after Ariosti by Albert Elkus in the second program.

Washington Opera Company Opens Its Season Brilliantly with "Butterfly"

WASHINGTON, Dec. 22.—Official and social Washington turned out in force to witness the first performance of the season of the Washington Opera Company, on Monday night, Dec. 17, at the President Theater. Ambassadors and cabinet officers were in the boxes, which were filled, while the "cave-dwellers" brushed the dust off their jewels to make the evening a memorable one. The audience was as interesting as the score of Puccini's "Madama Butterfly," which was the opera presented.

Edith Mason sang the title rôle. Paul Althouse was a sympathetic Pinkerton, and Fred Patton as Sharpless sang and acted the part excellently. Elizabeth Bonner of Philadelphia, the fourth guest artist, sang the part of Suzuki. Among Washington's own singers who appeared in minor rôles in the opera were George Harold Miller, Ferdinand Zegal, Albert Schefferman, Lawrence Downey and Marguerite Meakin. Jacques Samassoud was the conductor. Edouard Albion, director, justly deserved the applause he received for presenting to the National capital an "all American cast" in the opera, which, however, was sung in the

language in which it was written. Needless to say, there were curtain calls innumerable.

A charming ballet divertissement entitled "Chopiniana" was presented by Paul Tchernikoff and the corps de ballet of the Washington Opera Company after the performance of "Madama Butterfly."

As the second production of the Washington Opera Company's season "Tales of Hoffmann" will be given on Jan. 21, with Mabel Garrison and Joseph Schwarz in the leading rôles.

Mr. Albion has just announced tentative plans for a tour of the South, after the end of the season in Washington. The tour as planned will carry the company to Birmingham, Ala., Richmond, Va., and Raleigh, N. C., with the same stars who will sing the leading rôles in the Washington productions, including Paul Althouse, Fred Patton, Elizabeth Bonner, Edith Mason, Mabel Garrison, Joseph Schwarz, Sophie Braslau. "Butterfly," "Tales of Hoffmann" and "Carmen" will be presented. This will be a further step in the development of the Washington Opera Company as a national institution. The tour, it is expected, will last two weeks.

DOROTHY DEMUTH WATSON.

Arthur Shattuck, Back from English Triumphs, to Begin Concert Tour



Arthur Shattuck, Pianist

Arthur Shattuck, pianist, who arrived from Europe on the Berengaria recently, was hailed as a master pianist in a series of engagements in Great Britain. He was heard in recital and with orchestra and received the approval of audiences and press. He played in London, Liverpool, Lancaster, Folkstone, Bournemouth, Eastbourne and other cities. Mr. Shattuck will begin his series of American engagements in Chicago on Jan. 11 and 12, as soloist with the Chicago Symphony, playing Saint-Saëns' Fifth Concerto. On Jan. 22, he will play the same work with the Detroit forces under Gabrilowitsch in Ann Arbor, and on Feb. 15 and 16 will play again with the Chicago Symphony, appearing with Guy Maier and Lee Pattison in Bach's Triple Concerto, a work which the trio will play again with the Minneapolis Symphony on Jan. 31 and Feb. 1. Mr. Shattuck will give his annual recital in New York in Aeolian Hall on Feb. 5.

Chase Sikes of Detroit Sings at Scala

DETROIT, MICH., Dec. 22.—Chase B. Sikes, son of the vice-president of the Pere Marquette Railway, Clarence S. Sikes, of this city, recently made a successful début at La Scala in Milan under the name of Cesare Borromeo, as Colline in "Bohème." Mr. Sikes is a native of Detroit and graduated at the University of Michigan High School of Music. He went abroad several years ago and after appearing in small rôles in various Italian opera houses was engaged for a season of opera at the Carcano in Milan. Here he was heard in Verdi's "Forza del Destino" and created such an excellent impression that he was engaged for a trial performance at La Scala. His singing in "Bohème" was considered so good that he has been given a three-year contract at Italy's foremost opera house.

Julia Claussen, mezzo-soprano of the Metropolitan, gave a program at the Royal Palace, Stockholm, at the request of King Gustaf and Queen Victoria, on Dec. 17.

Music Teachers' National Association Opens Annual Convention in Pittsburgh

PITTSBURGH, Dec. 26.—Music teachers from all parts of the country have assembled here for the annual convention of their National Association, which opened today at the Hotel Schenley. The association, of which C. N. Boyd of the Pittsburgh Musical Institute is president, will discuss many subjects of paramount importance to the teaching profession. These include vocal theories and principles, twentieth century ideas of piano touch, instruction in music in the universities and schools, tests in musical intelligence, and so on; and one of the interesting features of the convention, which is to last three days, will be a demonstration of original compositions, aural harmony and analysis by pupils of the Pittsburgh High School classes.

For the final session on Friday evening, papers are announced by P. W. Dykema of the University of Wisconsin, on "Some Impressions of an Itinerant Consultant;" Dr. Otto Kindelvey of Cornell University, on "The Harmonic Sense: Its History and Its Destiny;" Carl Engel of the Library of Congress, on "External Aids to Musical Inspiration," and Dr. Eugene A. Noble of the Juilliard Foundation on "The Place of Music in Education."

The convention is hearing at its first session, this afternoon, four papers written by Albert Sievers of the Ohio Wesleyan University, Delaware; Sister Cecilia Schwab of Seton Hall College, Greensburg, Pa.; Earl V. Moore of the University School of Music at Ann Arbor, and William Arms Fisher of Boston.

Tomorrow morning will be devoted to the vocal and piano conferences and the annual business meeting will also be held.

Charles H. Mills, director of music at the University of Wisconsin, has made arrangements for a conference and luncheon at which the several heads of music in the State schools of the Middle West will meet. Already the directors



C. N. Boyd, President of the Music Teachers' National Association

of music in the Universities of Illinois, Iowa, Kansas, Michigan, Minnesota, North Dakota and Wisconsin have expressed their intention of being at Pittsburgh, and will be at this meeting. Other conferences of a similar nature are being arranged.

The campaign for membership under the energetic direction of Mr. Boyd, president, is meeting with emphatic success, and the enrollment for the year is likely to be one of the largest in the history of the association.

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